

Eco-cultural Heritage of Jammu & Kashmir



INDIRA GANDHI NATIONAL CENTRE FOR ARTS
New Delhi - 110001

Eco-cultural Heritage of Jammu & Kashmir

*Valender Bangleo
IN New Delhi
29-4-09*

23rd February - 2nd March, 2009



INDIRA GANDHI NATIONAL CENTRE FOR ARTS
New Delhi - 110 001

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INDIRA GANDHI NATIONAL CENTRE FOR ARTS

The Indira Gandhi National Centre for the Arts (IGNCA) an autonomous Trust set up by the Government of India and established in the memory of Smt. Indira Gandhi, former Prime Minister of India, is a premier resource Centre engaged in research, documentation, publication and dissemination of knowledge of the arts, it is visualized as a centre encompassing the study and experience of all the arts, each form with its own integrity, yet within a dimension of mutual interdependence and inter-relatedness and nature, social structure and cosmology. Through diverse programmes of research, publication, training, creative activities and performance, IGNCA seeks to place the arts within the context of the natural and cultural environment. In the conventional sense of research discipline it relates to indology, philosophy, anthropology, archaeology, and history. The fundamental approach of the Centre in all its work is multidisciplinary. The work of the Centre is carried through five divisions, viz. Kala Nidhi, Kala Kosa, Janapada Sampada, Kala Darshana and Sutradhara.

It has a well developed Media Unit for audio-visual documentation and film making; Cultural Informatics Lab for production of CD-Roms, DVDs, and developing National Digital Data Bank on Culture.

From Member - Secretary's Desk

The Kashmir Chapter was set up in the IGNCA for the survey, documentation, dissemination and regeneration of vanishing and languishing elements of the tangible and intangible heritage of Jammu, Kashmir & Ladakh. The IGNCA has tried, with its modest resources, to engage in conversation with the various communities of the region and to induce them to remember and recapitulate their oral and family history, to present the archival and cultural material in their possession, and to display their manuscripts, knowledge systems, food baskets, visual and performing arts at the IGNCA. The response from the field has been enthusiastic and the IGNCA hopes to take the venture forward.

The IGNCA has organized the Kashmir festival as a tribute to the composite culture of confluence nurtured by the people of Jammu, Kashmir and Ladakh trans generationally through thousands of years. We hope to familiarize people of India with the bio-cultural diversity of the region through this festival so that they may cherish it as Indian and world heritage.

We thankfully acknowledge the J&K Academy for Art, Culture and Languages, Govt. of Jammu & Kashmir, for their collaboration, and convey special thanks to Mr. Zafar Iqbal Khan Manhas, Secretary of the Academy for contributing to the concept and execution of this event. The IGNCA, Kashmir Chapter team headed by Prof. G.L. Badam, comprising Shri Rajesh Kaul, Shri Virendra Bangroo, Dr. Advaitavadini Kaul, Dr. B.L. Malla, Dr. Sushma Jatoo, Dr. Sudhir Lall, Smt. Bindiya Chopra, Shri Ashish Shende, Ms. Jyoti Bhargava and others deserve plaudits for their scholarly, administrative and infrastructural inputs. The IGNCA staff have also performed all their assigned tasks and they deserve kudos.

(K.K. Chakravarty)
Member Secretary

KASHMIR CHAPTER

CONCEPT

IGNCA, established in the memory of Smt. Indira Gandhi, is visualized as a centre encompassing the study and experience of all the arts—each form with its own integrity, yet within a dimension of mutual interdependence, inter-relatedness with nature, the social structure and cosmology. The arts here is understood to comprise the fields of critical and creative literature, written and oral, the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film, the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and lifestyles that has an artistic dimension. The fundamental approach of this Centre in all its work is both multi-disciplinary and inter-disciplinary.

Along with its ongoing endeavours, the IGNCA took cognizance of the troubled waters of Kashmir valley, and took into its fold the responsibility of rescuing the eco-cultural heritage of this region by setting up a dedicated unit in the form of Kashmir Chapter. This unit has been designed to facilitate research, documentation and preservation of fast-dying socio-cultural and religious traditions of the state of J&K. The objectives of this initiative are:

- to restore, revive and rejuvenate the age-old practices and customs;
- to serve as a resource base for the study of written, oral, visual, performative, decorative and utilitarian arts of the state;
- to understand research and publication programmes concerning the cultural heritage of the state;
- to provide a forum for creative and critical dialogue between and among the diverse arts, traditional and contemporary through performance, exhibitions, multi-media projections, conferences, seminars and workshops;
- and to identify and investigate the historical and cultural linkages between Kashmir and other parts of India.

In its initial stages, the Kashmir Chapter will focus attention on the state of J&K vis a vis India and later it will expand its horizon to other civilizations and cultures.

The Kashmir Festival

Kashmir has been synonymous with a verdant valley, meandering rivers and brooks gushing springs, serene lakes, majestic chenars and multifarious flowers, with the grand Himalayas presenting a picture-perfect backdrop. Hence one is not surprized when one hears the Persian poet saying - "*ghar firdaus ba-ru e zamin ast- hamin ast*" (i.e. if there be paradise on earth, it is here). The valley has witnessed rise and fall of a number of Hindu and Islamic rulers, all of them being contributors to its present state of affairs.

As already mentioned, the Kashmir Chapter of IGNCA is committed to the cause of reviving, restoring and rejuvenating the artistic and cultural traditions of the state, under its aegis. With the same perspective, a week-long Kashmir Festival is being organized at the IGNCA, New Delhi from 23rd February to 2nd March, 2009 in collaboration with the J&K Academy for Arts, Culture and Languages, J&K.

This is going to be a multi-event in which all the possible efforts are being made to showcase the theoretical and performative, religious and secular, metaphysical and utilitarian, socio-cultural and artistic traditions of the state by means of six thematic exhibitions, daily film shows, public lectures by eminent orators and a two-day academic seminar, on one hand; and a crafts bazaar, cuisine-stalls and daily live cultural evening performances on the other. Details of the activities are given overleaf. Around two hundred performers from the state have been invited for the presentations. Ambience is being created by outdoor installations and interior decorations. All the segments have been orchestrated to be complementary in nature, to bring out a holistic representation of the aforesaid traditions of the state.

Through these multi and inter-disciplinary activities, the Kashmir Chapter of IGNCA aims at bringing out the verve and vibrance of the artistic and cultural traditions of the state. This is to be kept in mind that the Kashmir Chapter of IGNCA is only a catalytic agent working towards the preservation and promotion of these traditions of the state. The real player is Kashmiri community and its constituents.... the people.

Cultural Programme:
23rd Feb to 2nd March 2009

23 rd , 24 th , 25 th February 2009	-----	Guldasta presented by J&K Academy of Art, Culture and Languages . Performances include Chakri, Bhand Pather, Damali, Rauf, Sufiana, Chalaat, Haran, Chajja, Jagrana, Ladhaki, Gojri, Pahari folk etc.
26 th February 2009	-----	Folk play- Bawa Jitto (Dogri) , Writer Director- Balwant Thakur
27 th February 2009	-----	Folk play Anant Hazir Ho , Writer- Meera Kant, Director- Mushtaq Kak.
28 th February 2009	-----	a) Music ensemble, Abhay Sopory and party (50 Artists). b) Gajesaab (Bhand Pather) by National Bhand Theatre Akingam, Director Ali Mohd. Majboor.
1 st March 2009	-----	a) Light Music by Dilip Langoo, and party b) Folk Play , Writer- Director Nisar Naseem Zamanai Pok-na Hamdum
2 nd March 2009	-----	a) Lalvakh -Rajendra Kachroo b) Hafiz Nagama c) Gharkoon - Music and dance d) Dogri dance e) Light music -Rajendra Kachroo f) Bach Nagama (Farida Akhtar and party) g) Folk music- Chakri -Faiyaz Ahmad Bhat h) M. L. Shangloo- Sitar recital

Co-ordinator for 28th Feb to 2nd March 2009 : **Shri Nisar Ahmed**

Special Lectures

A series of Special Lectures is being arranged during the Kashmir Festival as per the following schedule:

Date	Title	Speaker
24.2.09	Dogri Literature and Poetry (11.00 AM to 12.00 Noon)	Smt. Padma Sachadeva
24.2.09	Contribution of Oral Tradition to the Development of Kashmir Culture (4.00 PM to 5.00 PM)	Prof. C.L. Saproo
25.2.09	Buddhist Culture of Himalayas (11.00 AM to 12.00 Noon)	Dr. Nawang Tsering
25.2.09	Possibilities of Kashmir (4.00 PM to 5.00 PM)	Shri Siddharth Kak
26.2.09	Presentation of contemporary Art (4.00 PM to 5.00 PM)	Shri Veer Munshi
27.2.09	'Abhinavagupta, Ek Punarmulyankan (a fresh assessment)' (4.00 PM to 5.00 PM)	Prof. Navjivan Rastogi
28.2.09	Mystic thought of Kashmir	Prof. M.Y. Zaffar

Film Schedule

23.2 .2009

<u>Time</u>	<u>Film</u>	<u>Director/Source</u>	<u>Language</u>	<u>Duration</u>
11.00a.m.	Budshah The film is based on the Emperor Sultan Zain – Ul – Aabidin Budshah, who ruled Kashmir for 5 long decades (1420-1470 AD). Born Shah Rukh, later changed to Zain – Ul – Aabidin when he took over the reign of Kashmir. For this righteousness, justice, pro – people efforts, communal harmony, peace and progress, he was enshrined with the popular title of Budshah by the people.	Mushtaq Bala (Doordarshan)	Kashmiri (English sub-titles)	60 minutes
12.15 p.m.	Forever Sunshine The film captures the vision of Sonam Wangchuck to improve Government schools in Ladakh through partnership between the community, state and NGOs. A pioneering attempt to redefine the notion of responsibility towards the education of children.	Rahul R.Ranadive (PSBT)	English	30 minutes
2.30 p.m.	Sheen Valith Devdar The film is about an elder or Advocate who had left practice law but professional ethics compel him to defend the case of an innocent accused for murder. The film has overtones of communal harmony in the state of J&K.	K.K.Raina (Doordarshan)	Kashmiri	2 hrs. 18 minutes
5.00 p.m.	Budshah	Mushtaq Bala (Doordarshan)	Kashmiri (English sub-titles)	60 minutes

24.2 .2009

<u>Time</u>	<u>Film</u>	<u>Director</u>	<u>Language</u>	<u>Duration</u>
11.00 a.m.	Hemis Festival A visual depiction of Hemis Mela of Leh Ladakh.	M.K.Raina (IGNCA)	English	33 minutes
11.50 a.m.	Musafir Based on Albert Kamus 'Cross Purpose'	D.N. Goswami (Doordarshan)	Urdu	29 minutes
12.30 p.m.	Paradise on a River of Hell (PSBT) The film reflects and refracts the multiple experiences of tortured subjectivity in Kashmir in the 1990s.	Abir Bazaz and Meenu Gaur (PSBT)	English	30 minutes
2.30 p.m.	Dharey Dharay is the story of different classes of people living in village in the laps of mountains and the in cities. Story elaborates the problems of below middle class people in the cities and also bring out the life style of villages.	Gul Riyab (Doordarshan)	Pahari	2:15minutes
5.00 p.m.	Hemis	M.K.Raina (IGNCA)	English	33 minutes

25.2 .2009

<u>Time</u>	<u>Film</u>	<u>Director</u>	<u>Language</u>	<u>Duration</u>
11.00 A.M.	When Atlas Shrugged (Post Earthquake situation In Kashmir)	Suparnaa (Private)	English	20 minutes
11.30 a.m.	Faisla Based on Gardish's famous Play 'Justice'	D.N. Goswami (Doordarshan)	Urdu	28 minutes
12.15 p.m.	Padma Sachdev – Dogri Poet and Writer (Sahitya Academy Awardee)	Uma Vasudev	Hindi	33 minutes
2.30 p.m.	Gul-E-Baqawal	Ayash Arif (Doordarshan)	Kashmiri (English Sub-titles)	1 hr.12 mts.
4.10 p.m.	Athwaas – The Journey The film brings forth the voices and responses of women, about the political situation, their understanding of the ongoing conflict and violence, reconciliation and peace building in Kashmir.	Ashima Kaul (PSBT)	English	30 minutes
5.00 p.m.	When Atlas Shrugged (Post Earthquake situation In Kashmir)	Suparnaa	English (Private)	20 minutes

26.2 .2009

<u>Time</u>	<u>Film</u>	<u>Director</u>	<u>Language</u>	<u>Duration</u>
11.00 a.m.	Bakkarwals	Rajesh Kaul (Private)	English	38 minutes
11.50 a.m.	Lawrence Chinarron Ke Chaon Mein "Kuch Harf Adhoore Se"	Ashraf Shawl (Doordarshan)	Urdu	29:40 minutes
12.30 p.m.	Rehman Rahi – Kashmir Poet (Janpeeth Awardee)	M.K.Raina Sahitya Academi	Urdu /Kashmiri Hindi subtitles	26:19 minutes
2.30 p.m.	Tell the, "The Tree They Had Planted has Now Grown" A cinematic diary of a Kashmiri revisiting his home to witness the scars of a paradisiac lost. The film won the Golden Conch Award, The RAPA Award and the IDPA silver trophy in 2002.	Ajay Raina (PSBT)	English	55 minutes
3.45 p.m.	Kesar Saga	Iffat Fatima (IGNCA)	English	1 hr 20 mts.
5.00 p.m.	Bakkarwals	Rajesh Kaul (Private)	English	38 minutes

27.2 .2009

<u>Time</u>	<u>Film</u>	<u>Director</u>	<u>Language</u>	<u>Duration</u>
11.00 a.m.	Hanji The film is about in life style of Boatman tribes of Kashmir.	Ayash Arif (IGNCA)	English	1 hour
12.15 p.m.	Lawrence Channaron Ke Chaon Mein "Woh Sirf Mera Hai"	Ashraf (Doordarshan)	Urdu	28.44 minutes
12.45 p.m.	Waiting for the Lama The film is about the visit of Buddhist spiritual leader Dalai Lama to Leh Ladakh. The visit is shown through the point of view of a child who is waiting for Lama.	Shafqat Habib (Private)	English	16 minutes
2.30 p.m.	Habba Khatoon	Bashir Badgami (Doordarshan)	Kashmiri	2 hrs.13 mts.
5.00 p.m.	Hanji The film is about in life style of Boatman tribes of Kashmir.	Ayash Arif (IGNCA)	English	1 hour

28.2 .2009

<u>Time</u>	<u>Film</u>	<u>Director</u>	<u>Language</u>	<u>Duration</u>
11.00 a.m.	Sufiana Music of Kashmir Part I Film is about Sufiana Music of Kashmir	Mushtaq Bala (IGNCA)	English	1 hour
12.15 p.m.	Lawrence Chinaron Ke Chaon Mein "Sirf Mera"	Ashraf (Doordarshan)	Urdu	28:44 mts.
2.30 p.m.	Saaya Based on IBSON's Famous Play 'The Ghost' - Oedipus	D.N Goswami (Doordarshan)	Urdu	28 minutes
3.15 p.m.	Pather Ghujaeri A film on the satiric, non-sectarian folk theatre form Bhand Pather of Kashmir. Through the lives of the Bhands and their performances, the film explores the subversive message of their art.	Pankaj Rishi Kumar (PSBT)	Kashmiri English Subtitles	30 minutes
4.00 p.m.	Oedipus Based on Greek Tragedy by 'Sophocales'.	D.N.Goswami (Doordarshan)	Urdu	28 minutes
4.45 p.m.	Sufiana Music of Kashmir Part I Film is about iSufiana Music of Kashmir	Mushtaq Bala (IGNCA)	English	1 hour

01.03 .2009

<u>Time</u>	<u>Film</u>	<u>Director</u>	<u>Language</u>	<u>Duration</u>
11.00 a.m.	Sufiana Music of Kashmir Part II Film is about in Sufiana Music of Kashmir	Mushtaq Bala (IGNCA)	English	1 hour
12.15 p.m.	Lawrence Chinaron Ke Chaon Mein "Ek Hi Raasta"	Ashraf (Doordarshan)	Urdu	29.57 mts.
2.30 p.m.	Dinu Bhai Pant (Dogri Novalist & Drammatist) Sahitya Academy Awardee	Ved Rahi Sahitya Academy	Dogri (Hindi sub-titles)	27 minutes
3.15 p.m.	Lawrence Chinaron Ke Chaon Mein "Ek Din Achanak"	Ashraf (Doordarshan)	Urdu	29.18 mts.
4.00 p.m.	Women in Conflict The film examines the impact of violence on women whether Muslim or Pandit in the backdrop of the ongoing militancy in Kashmir since the end of 1980's and their potential for leadership in conflict resolution.	Radhika Kaul Batra (PSBT)	English	30 minutes
4.45 p.m.	Sufiana Music of Kashmir Part II Film is about Sufiana Music of Kashmir	Mushtaq Bala (IGNCA)	English	1 hour

02.03 .2009

<u>Time</u>	<u>Film</u>	<u>Director</u>	<u>Language</u>	<u>Duration</u>
11.00 a.m.	Sufiana Music of Kashmir Part III Film is about in Sufiana Music of Kashmir	Mushtaq Bala (IGNCA)	English	1 hour
12.15 p.m.	Tribes of Peer Panchal	Shiv Dutt	(English)	21 minutes
2.30 p.m.	Shehjar The film is about deforestation in J&K state in a subtle and symbolic treatment. Based on Greek Tragedy by 'Sophocales'.	Ayash Arif (Doordarshan)	Kashmiri	60 minutes
4.00 p.m.	Gharonda Based on IBSON's 'Dolls House'.	D.N.Goswami (Doordarshan)	Urdu	28 minutes
4.45 p.m.	Sufiana Music of Kashmir Part III Film is about Sufiana Music of Kashmir	Mushtaq Bala (IGNCA)	English	1 hour

Venue: Media Centre Auditorium,
IGNCA
No.3, Dr.R.P.Road
For information contact: 2338 5998
ENTRY FREE

Exhibitions

Exhibition I – Material Culture of Kashmir	23 rd February to 2 nd March, 2009: Time- 11 AM to 6 PM	Ground Floor, Exhibition Hall, No. 5, Dr. R.P. Road*
Exhibition II – Reflections – Contemporary Art of Jammu, Kashmir & Ladakh	23 rd February 2 nd March, 2009: Time- 11 AM to 6 PM	Mati Ghar, C.V. Mess, Janpath
Exhibition III – Life style and Monasteries of Ladakh	23 rd February to 2 nd March, 2009:Time- 11 AM to 6 PM	Exhibition Gallery, 2 nd Floor, No. 5, Dr. R.P. Road*
Exhibition IV – Indigenous Architecture of Kashmir	23 rd February 2 nd March, 2009: Time- 11 AM to 6 pm	Exhibition Gallery, 3 rd Floor, No. 5, Dr. R.P. Road*
Exhibition V – Exhibition of Books on Kashmir	23 rd February to 2 nd March, 2009: Time- 11 am to 6 pm	Library, No. 5, 1 st Floor, Dr.5, R.P. Road*
Exhibition VI Digital Photo Documentation of Manuscript Heritage (J&K)	23 rd February to 2 nd March, 2009 Time- 11.00 AM to 6.00 PM	Exhibition Hall, Ground Floor, Kala Kosha Building, No. 5 R.P. Road

Glimpses of activities

Glimpses of activities done so far by the Kashmir Chapter, are as follows:-

- visits to J&K by the Kashmir Chapter officials to meet experts and local artists in Jammu, Srinagar and Leh
- various meetings of experts organized at IGNCA, Delhi
- organized symposia on
 - Krishna Joo Razdan
 - Master Sansar Chand Sharma
- Public lectures by
 - Dr. Zafar Kashmir Saivism
 - Smt. Bimla Raina Kashmir Saivism
 - Dr. Moti Lal Pandit Trika Philosophy
 - Sh. Sat Pal Sahni on Ladakh
- Film shows - Freedom from Fear
(Homage to Pt. Arun Kaul, a well-known film maker)
 - Ragnya Devi
 - Sharika Devi
 - Hari Parbat
 - Habba Khatoon
- Exhibitions - Vignettes of Kashmiri Life and Culture
 - Paintings of Master Sansar Chand Sharma
- Besides, a path-breaking initiative called 'Kashmir-Vistarana' or 'Jammu & Kashmir on the National scene' is attempted by the Kashmir Chapter with a view to look at Kashmir, which is vivified outside Kashmir.

**‘Kashmir-Vistarana’
or
‘Jammu & Kashmir on the National scene’**

As Kashmir has witnessed several migrations right from 8th century to the present day, these migrations in the form of the movement of humanity, their philosophies, customs, traditions, lifestyles, etc.; created, modified and influenced, other social-systems in the Indian-sub-continent. The programme is focused to study and understand these creations, modifications and influences and form a database on the linkages. Eminent scholars, like Dr. K.K. Chakravarty, Prof. G.C. Tripathi, Prof. P.S. Filliozat, Prof. Vasundhara Filliozat have been instrumental in laying the guidelines of this project. A preliminary field survey by the Kashmir Chapter officials Dr. Sushma Jatoo and Dr. Sudhir Lall, has been done under the able guidance of Prof. G.L.Badam, in the state of Karnataka, which has yielded positive results. During this survey, several meetings with scholars based in Dharwad, Bangalore and Mysore were held to discuss the various aspects of the programme. Further research in this direction is underway.

LIST OF PARTICIPANTS

1. Peerzada Mohammad Ashraf
2. C. K. Atal & Navin Atal
3. G.L.Badam
4. Sonam Spalzin Bangkolok
5. Virendra Bangroo
6. Badrinath Bhat
7. R. K. Braroo
8. B. K. Kaul Deambi
9. V. N. Drabu
10. Sushma Z. Jatoo
11. Advaitavadini Kaul
12. Girdharilal Kaw
13. Moti Lal Kemmu
14. Geetika Kaw Kher
15. Sunil Khosa
16. Omkar N. Koul
17. Mukesh Kumar
18. Sudhir Kumar Lall
19. B. L. Malla
20. K.K. Pandey
21. Moti Lal Pandit
22. Sati Sahni
23. O.P. Shahkir
24. Nawang Tsering Shakspo
25. K.C. Sharma
26. Vidya Sharma
27. Anirudh Prasad Singh
28. Devendra Nath Thakur
29. S.S. Toshkhani
30. G. C. Tripathi
31. Brij Nath Watal 'Betab'
32. Mohammad Shafi Zahid
33. Muhammad Maroof Shah
34. Chandrakanta
35. M.H. Zaffar
36. B.N. Handoo
37. Saligram Bhatt
38. K.D. Tripathi
39. Vidur Ganjoor
40. Sapna Kachru

SCHEDULE OF SEMINAR

1 MARCH 2009

INAUGURAL SESSION – 10 AM to 11 AM

**SESSION I -: Historiography
CHAIRMAN - S. S. Toshkhani
RAPPORTUER - Dr. Dilip K. Kar**

1.	Mukesh Kumar: (20 min) The School of Historians in Kashmir	11.30am
2.	V.N. Drabu: (20min) Introduction to the History of Theatre in Kashmir	11.50am
3.	Peerzada Mohammad Ashraf: (20 min) Kashmir's Contribution to Persian Historiography	12.10pm
4.	S.S. Toshkhani: (20 min) Kashmir's Role in the Development of India's Cultural Traditions - An Overview	12.30pm
5.	G. C. Tripathi: (20 min) Influence of Kashmir on the Ritual Literature of Orissa	12.50pm
6.	Sushma Z. Jatoo: (20 min) The Bakhshali : An Extant Sharada Manuscript	1.10pm
LUNCH BREAK- 1.30PM TO 2.30PM		
7.	Omkar N. Koul: (20 min) Linguistic Studies of Kashmiri	2.30pm
8.	Girdharilal Kaw: (20 min) Our Heritage, Our Roots: An Insight into the Literary History of Ancient Kashmir	2.50 pm

9.	Sudhir Kumar Lal : (20 min) A survey of Sanskrit Poet of Kashmir.	3.10 pm
10.	Saligram Bhatt: Political Science and Future Studies.	3.30 pm
11.	Mohammad Maruf Shah: Kashmir and Reshiyat.	3.50 pm
DISCUSSION		
TEA BREAK: 4.10 PM to 4.40 PM		
SESSION II : Art and Archaeology CHAIRMAN- B. L. Malla RAPPORTEUR- Dr. Panda		
1.	Mohammad Shafi Zahid: (20 min) Terracotta Sculptures of Greater Kashmir	4.40 pm
2.	B. L. Malla: (20 min) Origin and Antiquity of Vaishnava Thought and Art in Kashmir	5.00 pm
3.	Sunil Khosa: (20 min) Folk Expression in the Buddhist murals: 10th- 11th century tsum-tsek of Alchi (Ladakh) : A Rare Iconographic Phenomenon in the Rinchen bzang Po's 10th-11th century murals	5.20 pm
4.	Geetika Kaw An Enquiry into the Sectarian Affiliation of the Ruins at Harwan	5.40 pm
CULTURAL PROGRAMME		

2 MARCH 2009

SESSION II CONTINUES: 10.00 AM

5.	O.P. Shahkir: (20 min) The Ancient Shrine of Summah Devta	10.00 am
6.	Advaitavadini Kaul: (20 min) Buddhism and Its Development in Kashmir	10.20 am
7.	Navin Atal and C. K. Atal: (20 min) Master Artist-Pandit Sansar Chand Sharma	10.40 am
8.	Moti Lal Kemmu: (20 min) Bhand Pather (Folk Theatre of Kashmir)	11.00 am
9.	Sonam Spalzin Bangkolok: (20 min) Unexplored Site of Ladakh (Nyarma Monastery)	11.20 am

DISCUSSION

SESSION III – Faiths and Beliefs : 12 Noon
CHAIRMAN- G. C. Tripathi
RAPPORTEUR- Dr. A. Kaul

1.	Muhammad Maroof Shah: (20 min) Kashmiryat and its Metaphysical Grounding in Reshiyyat	12.00 noon
2.	Moti Lal Pandit: (20 min) The Philosophical Orientation of Trika Spirituality	12.20 pm
3.	Brij Nath Watal 'Betab': (20 min) Kumarjiva - The 'Buddhist Sun' of Kashmir	12.40 pm

4.	B. N. Handoo: (20 min) Bhagvan Gopinath- The Reality of Self and Soul.	1.00 pm
LUNCH: 1PM TO 1.45 PM		
5.	K.D. Tripathi The Interaction between Philosophy of Language and the Monastic Saivism in Kashmir and the Emergence Pervasive Aesthetic Theory of Dhavani	2.00 pm
DISCUSSION		
SESSION IV – : Eco- Cultural Bio Diversity CHAIRMAN- Dr. Molly Kaushal RAPPORTEUR- Dr. Sushma Jatoo		
1.	Sati Sahni: (20 min) High Altitude Lakes of Jammu & Kashmir - Myths and Mythology	2.30 pm
2.	Badrinath Bhat: (20 min) Folk Herbal Treatment in Kashmir	2.50 pm
3.	G.L. Badam: (20 min) The Karewas of Kashmir Revisited	3.10 pm
DISCUSSION VALEDICTORY FUNCTION: 4.00 PM		
HIGH TEA – 4.30 PM		
CULTURAL PROGRAMME 6.00 PM ONWARDS		

[REDACTED]

[REDACTED]

[REDACTED]

ABSTRACTS

1. Kashmir's Contribution to Persian Historiography

Peerzada Mohammad Ashraf

In the field of historiography Kashmir occupies a place of distinction in the whole Indian sub-continent. Specific attention was paid to this branch of knowledge by the Kashmiris long before the compilation of Rajatarangini. Pandit Kalhana himself acknowledges having consulted eleven works in connection with the compilation of the early portions of his work.

King Zainul Abidin (1420-70 A.D.) lost no time in encouraging literary activities during his reign. He was a keen patron of arts and letters and made his durbar (court) the hub of Ulama and Fudala (scholars and learned men). The Sultan is said to have created a translation bureau as a part of his court on the pattern of Baitul Hikmah of the Abbasid caliph mamun or the Nizamiya Academy of Saliuq Sultan Malik Shah. The scholars who worked as translators from Sanskrit included Shrivara, Som Pandit and Bodi Bhat. As a result of such academic activities a galaxy of prominent historians writing in Persian language for the first time starts shinning on the literary horizon of Kashmir.

The earliest history of Kashmir written in Persian Language by a Kashmiri writer Mulla Ahmad Kashmiri is 'Waqae-Kashmir'. Mulla Ahmad is said to have been a grand child of Maulana Ahmad Allama, a close friend of Sharfud-din Bulbul Shah. The author of Tarikhi-Hassan, has often referred to above mentioned history in his Tarikh. But the fact remains that this book, apart from being a translation of Kalhana's Rajatarangini, is an abridgement of the histories of those thirty five kings of Kashmir's Kaljug period whose mention has not been made by Kalhana.

2. Master Artist-Pandit Sansar Chand Sharma

Navin Atal and C. K. Atal

Master Sansar Chand, fondly called Baru, was a doyen of art and culture of the princely state of Jammu and Kashmir. He traversed the twilight zone between the traditional but world famous Pahari style of paintings and the style of modern era. Thus his importance in history is that he was the key link between the last of the famous Pahari painters of the bygone era under whom he was taught, and the modern painters whom he taught. Like him, many of his disciples later on became famous names and brought glory to the state.

Sansar Chand was not only a painter, but also an art critic. The transition and metamorphosis from the traditional to the modern was reflected in his works of art, and in a contribution spanning seven decades (1920-1993), he churned out numerous masterpieces of highly variable styles and themes. This was absent in the painters of earlier times, who produced stereotyped work.

The sheer genius in him made him the "Picasso of the State", and won him countless awards. His paintings, recognition and fan following quickly spread all over the country and abroad, although he himself shunned publicity.

3. The Karewas of Kashmir Revisited

G.L. Badam

Amongst the important Quaternary rock formations of N.W. India, the Karewas of Kashmir assume great significance in that they are lacustrine, fluvial and aeolian in origin. By virtue of their horizontal disposition, terraced forms and undisturbed thick Pleistocene stratigraphic record dating to around 2 million years, the Karewas provide exceptional opportunities for a systematic study of the animal and plant life of that era in Western Himalaya.

The tops of the Karewas are often flat, forming tablelands of varying dimensions. This formation covers nearly half the area of the valley; its width ranges from 15 to 30 km along the southwestern side and its length extends from 100 to 125 km, from Shopian ($33^{\circ} 43' 40''$: $74^{\circ} 48' 45''$) to Baramulla ($34^{\circ} 13' 00''$: $74^{\circ} 23' 00''$). The aggregate thickness of these beds varies from 2100 to 2400 m. The Karewa beds in general consist of blue, grey silt and sand, partly compacted conglomerate and embedded moraines. The beds are generally horizontal but at some places are found to be dipping from 15° to 25° towards the valley. Upper part of the Lower Karewas was folded, eroded and uplifted before the deposition of the Upper Karewas. It is generally believed that a maximum of 800 m of the Lower Karewas has been preserved and probably an equal amount was eroded.

A great deal of work has been done on the palynology, palaeobotany, palaeoclimatology, environment of deposition and lately also on the palaeontology (vertebrate, invertebrate and micro) of the Karewas.

It may be mentioned that the Kashmir region seemed to be of little importance from the prehistoric point of view since de Terra and Paterson (1939) had not found any Stone Age sites there. The discovery by Sankalia (1971) of Early Palaeolithic implements in the glacio-fluvial deposits at Pahalgam in the Liddar Valley initiated renewed interest in the area. Joshi *et al.* (1974) carried out a detailed study of the Liddar Valley and also discovered more Early Palaeolithic tools from the sections at Pahalgam. The Neolithic revolution in the valley is evidenced by the presence of sites like Burzahoma and Gufkral. Semthan is an important Early Historic site. Harvan is probably a Buddhist site.

This presentation gives a detailed historical account of the Karewas, their geological classification, stratigraphic disposition, palaeontological and archaeological researches done since the work of de Terra and Paterson and adds a great deal of information on the pedological aspects and biological environment of deposition of the Quaternary deposits of the Valley during the Plio-Pleistocene transition at about 2.5 million years, and its correlation with similar deposits in NW India.

The IGNCA (Indira Gandhi National Centre for the Arts) has embarked on a national project on the preservation, conservation and heritage management of eco-cultural sites in Jammu and Kashmir State including Ladakh and in that respect the present seminar assumes great significance for it provides a forum for scholars of different academic areas for consolidating the aims of the project.

4. Unexplored Site of Ladakh (Nyarma Monastery)

Sonam Spalzin Bangkolok

The site of NYARMA Monastery or LAKHANG is located 21 kilometers in the Eastern part of Leh-the modern capital of Ladakh, within the vegetation area of the Indus Valley near Thiksay Monastery which is located away at a distance of two or three kilometers from here. The site is located in the eastern side of habitation area of NYARMA village. During the reign of king Lha-Lama Changchup-Od, Lo-Tsava Rinchen Zangpo built 108 monasteries, two among them in LADAKH, one at NYARMA Thiksay, another one at Alchi. The time period of both is same i.e. 11th c. but none of the records are available in Ladakh history. This village has oldest and most sacred monastery of Ladakh known as LAKHANG, it brings to light numerous important structures. Every ancient monument and castle of Ladakh is located on the top of the hill. But this site is unique in itself as it is most picturesque and unique and is located in a vast plain area. It reveals fragmented walls, which speak about that period. It is believed by the locals that the site of NYARMA was destroyed due to floods, but it is difficult to trace the fact because there are no remains of floods left.

5. Indigenous Architectural Heritage of Kashmir

Virendra Bangroo

Ancient monuments of Kashmir provide a valuable link between the Valley's past and present telling a poignant tale of thousands of years of its history. The magnificence of these monuments explains why Kashmiris were once called 'shastra shilpin' or 'master craftsmen'. These marvels of architecture, most of them reduced to crumbling edifices now due to vandalism as well as ravages of time, have fascinated the author from a very young age. Delving deep into the mysteries of their artistic peculiarities has been a passion of the author which has led him to extensive tours of the ancient sites. The paper sheds significant light on some of the distinctive features of Kashmir's architecture and the high place it occupies in the history of Indian art.

Ancient settlements in Kashmir came to light when Archaeological Survey of India undertook the excavation work at Burzahama in 1960-61. The Indus Civilization was urban while that of Burzahama was rural in character. The excavations at Burzahama brought to light four different periods. The periods I and II belonged to the Neolithic, period III to the Megalithic and period IV to the early historical period.

6. Folk Herbal Treatment in Kashmir

Badrinath Bhat

When we think of Kashmir, we at once imagine a land of high mountains, deep valleys, fragrant forests and flowering meadows. Ancient Kashmir had settlements of villagers either in the forests or at the foot of the hills, near the meadows or by the banks of the streams and springs. In those days, the people here were very near to Nature which had influenced them in every sphere of life. They are very sensitive to all her moods and changes and tastes of herbs. Being in the lap of Nature, a Kashmiri has gained a lot from her. He has tasted her wild vegetables since time immemorial and by their taste he has experienced their effects, good or bad, on this various physical systems.

Kashmir has innumerable wild vegetations in all the seasons. This paper discusses at length a number of folk remedies with the help of locally grown herbs.

7. Drama in Kashmir and the North-West

R.K. Braroo

Nataraja is the manifest universe and reverberates it with sound. His attire is the Sun and Moon, and he is the symbol of Truth Absolute. The tandava of Nataraja represents Creation, Preservation, Incarnation, Destruction and Deliverance. It is the tandava, the fusion of joy and sorrow, which has been the source of inspiration for artists, musicians, dancers, poets, dramatists and thinkers.

Lalitaditya in 800 A.D. built hundreds of temples from Kashmir to north-west and decorated these with thousands of sculptures of various metals besides stone, terracotta and wood.

The improvisation and ornamentation of rangmandapas also developed along with the temple architecture mainly because both the architects and mahagunis (writer-directors) of the repertoires attached to the palaces and temples, being on the payrolls of the state, could freely exchange thoughts with each other.

8. Some Important Sharada Inscriptions of Kashmir - A Socio-Political Study

B.K. Kaul Deambi

In the second half of the 19th century, we find in the Brahmi alphabet of North Western India a distinct developement of a new alphabet which, though agreeing in many respects with that used in the epigraphic and literary records of the 7th and the 8th centuries, including the famous Gilgit Manuscripts, shows several essential differences in the forms of several characters. This alphabet is known as the Sharada alphabet. Though an alphabet of Kashmir par excellence, the Sharada has remained for several centuries a popular script of an extensive area of North Western India including Gandhara or the north-western part of Pakistan, Ladakh, Jammu, Himachal Pradesh, Punjab and Delhi. Nothing is known for certain with regard to

the origin of the name of the alphabet, but this is certain that it must have originated in Kashmir which, from earliest times, has been the principal seat of Sharada or the goddess of learning and has been named after her as Sharada mandala or Sharada-pitha.

It is also worthy of note that though Kalhana explicitly states in the Rajatarangini that he studied all types of inscriptions including the Vastu-sasanas or the inscriptions recording grants of things chiefly of land for writing his chronicle, no copper-plate inscription recording the grant of land has come to light so far.

A brief mention of some important Sharada records of Kashmir and the light they throw on the contemporary political and social conditions is assessed here.

9. Introduction to the History of Theatre in Kashmir

V.N. Drabu

The Greeks not only influenced the architecture of Kashmir, as is prominently visible at Ditha-Mandir and Tapar (Uri-Varahamul), and Martand (Anantnag Dist.), but also the concept of the theatre usually by a building or an outdoor area, like the Greek theatre, was set apart for the performance of plays. The stage set there was known by the name of *ranga* (a place for public amusement or dramatic exhibition). *Ranga*, to which we find a reference in the *Sivasutras* also, was a primitive play of shadows, as it is called, in which only one person sat behind a screen placed on a lighted stage (*ranga*). He placed on the screen images cut out of leather. The audience sat in a dark place in front of the screen and witnessed the action of the shadows moved by the actor within. This play of shadows is still prevalent in some remote villages of our country, though such a practice has completely died out in Kashmir after it came under the influence of Islamic culture.

Mostly the plays were enacted in open spaces in the background of hills, trees, and forest landscape in which Kashmir so richly abounded. And very seldom, if the actors happened to be from a higher social strata, these were staged in the precincts of the temples, painted and adorned by various images and scenes. The balustrade or doorways both at Martand and Avantipura, suggest that these served as the background of the plays staged in temple precincts. Images of various deities like Rati and Kamadeva in Avantipura of Ganga and Yamuna at Martand were carved in relief to serve as the backdrop of a theatrical performance. The decorations of the temple walls and paintings, for instance, of Shankarvarman's temple near Pattan (witnessed as late as the sixteenth century by Mirza Haidar Dughlat) do suggest that these must have presented an impressively rich background for plays of various description. Natural surroundings, close proximity to lakes and springs, a pine-clad forest view must have surely added to the aesthetics of each and every drama enacted on the stage. Paintings on the walls of the temples must have added to rich imagery.

10. The Bakhshali : An Extant Sharada Manuscript

Sushma Z. Jatoo

The land of Kashmir has left an indelible mark on Indian intellect. It has played a pivotal role in the development of Indian wisdom. The seers of Kashmir, engaged in individual and collective welfare of the entire humanity, have contributed to all fields of knowledge in the form of innumerable texts. The system of writing called Sharada christened after the name of the place, the Sharadadesa (the land of Sarada or Sarasvati, the goddess of learning) had been the major vehicle of their language, literature and sciences. The script grew along with the time and space and became popular among the classes and masses of Sharadadesa or Kashmir and its neighbouring regions of Jammu, Himachal Pradesh, Punjab, Haryana and the then Gandharadesa.

The earliest extant Manuscript written in Sharada script on a birch-bark is called the Bakhshali manuscript. This manuscript was discovered in Bakhshali village during the course of excavation. Since the beginning and the end of the Manuscript are lost, both the title of the Manuscript and the name of its author are unknown. The extant Manuscript consists of 70 birch-bark leaves. The manuscript represents a work on mathematics containing rules pertaining to mathematical problems called sutras in the text, the examples illustrating the sutras and the solutions accompanying the examples. This paper presents a brief description of the Bakhshali manuscript, which is an important document for historians and mathematicians alike.

11. Buddhism and Its Development in Kashmir

Advaitavadini Kaul

Kashmir has remained a place of harmony amongst religions and cultures. It has been a meeting place of the three great religions which reflects upon its tolerant spirit. Its contribution to Indian art, literature and culture from time immemorial is not only rich but also unique. The Chinese traveller Yuan Tsang writes, "The people of Kashmir love learning and are well cultured".

From very ancient times we find various contributions made by Kashmir in the field of religion, philosophy, poetry, poetics, prosody, grammar, drama, music and the other arts like architecture, sculpture, painting, theatre and so on. We find the active participation of Kashmir in the fields of ayurveda, astrology and astronomy as well.

Therefore, while speaking of Buddhism we find that with the introduction of this faith in 3rd century B.C., Kashmir became a great centre of Buddhist learning for several centuries. During this period it produced a number of Buddhist scholars who not only gave a new shape to the decaying order by making it more popular among the masses but also spread the teachings of the Buddha in far off regions of Asia. It is noteworthy that Kashmir took a leading part in the transmission of Buddhist traditions to far-flung areas and the number of

Buddhist scholars who for example went to China from Kashmir during this period was larger than those who went from other parts of India. What makes this more interesting is that these references come to us from the documents preserved outside the boundaries of our nation.

This presentation will concentrate on Buddhism as it was introduced in Kashmir and the development thereafter that took shape in the growth of a number of Buddhist scholars who contributed towards the formation of Sanskrit Buddhist literature and its dissemination alongwith Buddhist art, architecture and also Buddhist practice of meditation and rituals.

12. Our Heritage, Our Roots: An Insight into the Literary History of Ancient Kashmir

Girdharlal Kaw

Traditionally, one starts the history of Kashmir valley from the time Satisar got drained and the land became habitable for the people, till now residing on the banks of the lake. This newly formed valley, Vitasta Valley, soon became the abode of other migrants from near and far. The original or rather aboriginal inhabitants of the valley were Nagas and probably some other tribes, about whom we know very little. But who were the migrants who became the permanent residents and came to be known as Kashmiris?

There are yawning gaps and inadequacies in the whole story, the very fact which demands that enough of source material needs to be searched, researched and published. Unfortunately, not much is being done in this sphere at official level due to many reasons. The roots of this official and unofficial apathy can be traced to many centuries back when towards the end of the 12th century, after Kalhana's time, socio-cultural ethos of our Hindu kings as well as people in general deteriorated, which ultimately led to the downfall of Hindu kingdom in early 14th century, to be replaced by an alien sultanate and philosophy. Even in this dark period of about seven hundred years of mass murders, persecutions and conversions there are a few bright contributions to our literature. Lal Ded is easily the brightest star of this period when people must have been in great disarray. It is another matter that even such a yogini could not avert the continuous onslaught of the times. Probably the proselytizing activities of the kings and their missionaries were so pressing and cruel that a majority of the people either converted or simply perished.

13. Bhand Pather (Folk Theatre of Kashmir)

Moti Lal Kemmu

In all the languages of northern India, the word "*Bhand*" is commonly used for a liar, jester, clown and one who cannot be relied upon. Being a wandering minstrel, *Bhand* would entertain people with his humorous acts of imitation and jesting. Centuries ago *Bhands* would keep the people of village or any locality awake during whole night by their humorous performances. Shri Narsingh Mehta, 14th Century Gujarati poet says "*Bhand Bhavaiya Jova Saru, Sari Rat Tu Jagee*".

Abhinavaguptacarya, a 10th century Sanskrit poet, scholar, commentator, and Shaivite Philosopher, is the first Sanskrit scholar to give us some information about these folk artists. According to him, folk *Natya* was a forceful entertainment for people before *Natya Shastra* came into being. Much emphasis was given to imitation (*Anukritya*) whereas emphasis in *Natya* was given to *Anukeertan*. Abhinavagupta differentiates this on this very analogy from Bharat Muni's *Natya*.

In *Bhand Natyam*, the *Bhand* actors would imitate princes so accurately that would make them to perspire, and present them as laughing stock before the people. In short, we could conclude that what was known as *Bhand Natyam* in 10th Century came to be known as *Bhand Pather* afterwards.

14. An Enquiry into the Sectarian Affiliation of the Ruins at Harwan

Geetika Kaw Kher

In this paper, the author has tried to address questions of representation and interpretation of the monuments unearthed at Harwan (in Kashmir). These days more and more efforts are being made to project Harwan as an unproblematic Buddhist site and promote it as a destination for cultural tourism by linking it with the great Central Asian tradition. In an effort to project the same scholars have deliberately underplayed the facts and have attributed all the monuments found in the area to Buddhists and have ignored any other cultic possibility.

A tradition in the Agama quoted by Abhinavagupta records the receiving of the doctrine by Lakula from Swachchhanda thus linking the system with much complicated and curious Bhairava tradition of Kashmir. Moreover, the images of Lakulisa seen on Pandrethan and Payar temples point towards its worship in the valley somewhere in 7th-8th C.A.D.

It is beyond the limit of this paper to dig into the antiquity of Lakulisa-pasupata order but what the author has attempted to show is that the cultural and artistic heritage never perishes but only transforms from one form to another. Though the iconoclasts in their zeal to ravage whatever is left of past try their best to eradicate any proof of its existence there are always some clues, some hints hidden at deeper levels and it is left for the discerning eye and a questioning mind to locate them.

15. Folk Expression in the Buddhist murals: 10th- 11th century tsum-tsek of Alchi (Ladakh) : A Rare Iconographic Phenomenon in the Rinchen bzang Po's 10th-11th century murals

Sunil Khosa

The term "folk" means popular and folklore explains the study of traditional beliefs and society related stories. A further peep into its meaning includes traditional art, literature, knowledge and practice that are disseminated largely through oral communication and behaviour. Every society with a sense of its own identity, shares typicality of its traditions

that are generally based on the elements of ritual, belief, performance, communication etc. encompassing the basic merit of the term 'folk'. Artistic renditions also have corroborated much to the saga of human history and development. Infact, it is due to the artistic ability in man that has made him cavort cylindrically from the discordant ingressess of the pre-historic expressions to the concurrence of the latest digitized metaphors in art. In a detailed study into the genesis and development of art in the North-Western Himalayas, we confront a situation that restricts our reasoning into a puzzle of stylistic riddle, while tracing the development of costumes and incorporation of the certain elements that possibly signify strict adherence of the artist to the traditional beliefs and practices. Being intrinscally strong and intense in feelings, artistic delineations over the ages represent conglomerative updates of a social expression. It is the sociological criterion that instiutionalizes such an expression. Thus the social merit as a matter of consequences becomes an insignia of time and space.

These samples of the stylistic mix up with regard to dress and costume under discussion attempt to appropriate the usage of certain Central Asian traditional elements that was least made use of in the scheme of Buddhist iconography. Religion centric figures of the Buddhist deities and other related forms were delineated according to the religious dictates at the hands of painters summoned to Alchi by Rinchen-bzang-po who were baptized in the Indian tradition. Artists who painted the interiors of Tsum-Tsek, it seems, could not prevent flux of the folk idiom of the dress pattern – a code that still remains in practice in the modern Ladakh and in the territories that surround it. Attribution of long felt footwear to the figures that form a part of the divine retinue of Buddhist gods and goddesses in the three tiered temple of Tsum Tsek is baffling. Incorporation of this element should not at all be taken as iconographic cast idiom and instead be categorised as a folk element prevalent in the region. A reference of felt boots can be had from the portrait sculpture of Kanishka. It is an artistic representation that is alien to the Indian culture, and introduced in India at the beginning of the Christian era. Thus the connection with Sassanian influence becomes clear through the decorative patterns on the tunics: medallions, squarish formations and identical costume. Besides it the concept of projected element of farther eye in the side view or the three quarter profile of the faces also bear the folk idiom and possibly it was an outcome of the strict adherence of the traditional beliefs and ultimately a socially accepted norm of an artistic expression.

16. Linguistic Studies of Kashmiri

Omkar N. Koul

Linguistic studies of Kashmiri, comprising grammar, grammatical studies, lexicography, phonology etc., began in the middle of the 19th century. The grammatical literature includes a variety of materials written in the form of brief notes, articles, monographs, dissertations, and independent grammatical sketches and grammar. The lexicographical works include different types of vocabularies, glossaries and dictionaries.

Kashmiri has peculiar phonetic and phonological characteristics, such as the high central and mid vowels, dental affricates, palatalisation, vowel harmony rules, etc., which it does not share with other Indo-Aryan languages.

Grammatical works on Kashmiri began as early as mid-19th century, with Edgworth (1841) and Leech (1844) followed by a complete grammatical description of the language in Ishvar Kaul's monumental work *Kashmirshabdnamam*, written in Sanskrit in 1879, edited by George A Grierson, and published by Royal Asiatic Society of Bengal in 1889.

Mahfooza Jan (1993) has studied dialects spoken by certain professional groups. Koul (1994, 1995) in his two papers has analysed personal names, surnames and nicknames in Kashmiri.

Lexicographical works in Kashmiri fall under different categories: vocabularies, glossaries and dictionaries. Ishwar Koul (1883) made a first serious attempt to prepare a Kashmiri Sanskrit dictionary but could not complete it before his death.

Kachru (1973) prepared a course in spoken Kashmiri for the learning of Kashmiri as a second/foreign language. Koul (1987) has prepared *Spoken Kashmiri: A Language Course* as a self-instructional course.

The above survey brings out clearly that though linguistic research in Kashmiri began about hundred fifty years ago in different fields, there has been significant interest in the areas of grammars and grammatical studies, preparation of dictionaries and other pedagogical materials in Kashmiri after 1990.

17. The School of Historians in Kashmir

Mukesh Kumar

Ancient India had a very rich tradition of history writing. The tradition of presenting history through literature was constantly maintained by the ancient Indian Scholars. The Vedic, Epic, and Puranic literature embodying the historical tradition, some Buddhist and Jaina works of historical importance, the historical literature of the post-Gupta period, including biographical literary works dealing with contemporary civilization bear eloquent testimony to the fact.

The different traditions of historiography evolved in different parts of India in different ages. There were various schools of historical writing during those periods. The school of historians which flourished in Kashmir during the latter period made significant contributions to historiography by giving fillip to the production of historical works which are relatively of greater importance. The historical data contained in the sources depicting the history of Kashmir can be traced back from pre-Kalhana period upto 16th century A.D.

In this background this presentation is aimed at highlighting the contributions made by the predecessors of Kalhana and historians of post-Kalhana period-like Jonaraja, Srivara, Prajyabhatta and Suka and of course of Kalhana, to the development of the historical writing in Kashmir.

It must be mentioned that valuable as the writings of these authors are from historical point of view, in the absence of any other history of the country they relate to, we can not unhesitatingly accept their estimation of persons and events when we remember that they were, what may be called, court poets, and depended on the smiles of the kings, whose accounts they wrote for almost everything they had in the world. It is not unlikely that they often had to read out their writings in court, we almost always find that they begin the account of the king by extolling his virtues to the skies, and we may be sure that they never wrote their censure on any king till he was dead or deposed.

18. A Survey of Sanskrit Poets of Kashmir

Sudhir Kumar Lall

The valley of Kashmir has been an inexhaustible source of inspiration for poets and litterateurs. So it should not be a matter of surprise when one sees that this land has produced such a vast number of poets, scholars and theoreticians. Poetry is a complex process. All the literary traditions of the world, oriental as well occidental, hold poets in high esteem.

It is beyond doubt that the geographic situation of Kashmir ignited the imagination of poets because one finds a great deal of literary activity going on in Kashmir for a very long time. The *Rajatarangini* of Kalhana has been a constant and dependable source of history & culture of Kashmir in which the poet has very meticulously recorded his past and the present times. Along with Kalhana, a good number of Kashmiris poets have contributed to Sanskrit poetry.

This paper is a brief survey of creative literary poems (or *kavyas*) by the Sanskrit poets of Kashmir. The listing done here is merely indicative and confined to only the better known poets and their creations. Of course, the subject of Kashmir's contributions to Sanskrit literature is too vast and would require many such papers. Lesser known poets like, Bhallata (884-902 A.D. Bhallata sataka), Silhana (- 1205 A.D. Santisataka), Muktakana etc. have not been mentioned in detail. Also Kashmir witnessed a great service to Sanskrit literature by many of its kings who were not only great patrons of poets but were themselves poets of extraordinary distinction. This survey makes it quite clear that hardly any format of composition remained unexplored by the Sanskrit poets of Kashmir. It may also be noted here that this survey has been confined to Kavya only and metaphysical, scientific and other such aspects of human experience and expression have not even been touched upon here.

19. Origin and Antiquity of Vaishnava Thought and Art in Kashmir

B. L. Malla

Kashmir has been a great centre of Buddhist and Brahmanical art and religion in ancient and medieval times. There are historical notices available to establish the view that Buddhism as a religion and faith in Kashmir enjoyed supremacy over other religious creeds and cults, which has already been formed or were in the process of formation. Though Buddhism was the dominant creed, Kashmir had a well-entrenched history of Shaivism, which can be traced

back to its hoary past. The popular form of *linga* worship was practiced by the mass of people. It is, therefore, safe to aver that there was a process of interaction going on between Buddhism and Shaivism. Meanwhile new developments were taking place in the field of religion and art in the Indian sub-continent. The Vaishnava cult and credo was emerging with new perspective leaving its deep imprint on inquisitive minds and general mass of people. This cult found its way into Kashmir, which possessed rare intellectual and imaginative genius to assimilate the spirit of the new religious mode of thinking.

The synthesis and assimilation has been the keynote of the Kashmiri culture. There has been a close association between the cult of Nagas and that of Shaiva. The Nagas became Vishnu in the *seshashayi* form, which belongs to water cosmology, and his images are made accordingly. Buddhism, Shaivism and Vaishnavism with their cult resulted in a new mould of religion, ritual, worship and myth-making.

Vaishnavism in Kashmir with its protracted history can be said to reflect a synthesis of various Vaishnava cults. The religious aspect of it included the concept of the Vedic Vishnu, Vishnu in *Pancharatra* School, the religion of Satvatas and finally the religion of Krsna and Rama.

Vaishnavism played a very significant role in socio-religious and artistic expressions of Kashmir. Names of lakes, mountain-peaks and places are evidence enough to establish the well-entrenched presence of Vaishnavism in Kashmir. The Kashmiri contribution to the Vaishnava sculptural art has been peculiar and enormous. The are various facets of Vaishnavism in Kashmir with particular reference to the Vaishnava icons and art. The popularity of Vaishnava thought-process has continued till present days in the form of the local textual, ritualistic and artistic traditions.

20. Buddhism in Kashmir

K.K. Pandey

The History of Buddhism in Kashmir has not been much different than its history in the rest of India. Buddhism has played a significant role in giving the shape of Indian mind, culture, religion and civilization. Kashmir has been under the influence of Buddhism for almost 1000 years. Buddhism flourished in Kashmir during the reign of the King Ashoka of Mauryan period and the King Kanishka of Kushan period. Because of its inherent weakness, Buddhism was under decline in Kashmir and almost disappeared from the valley. Buddhists started to migrate from Kashmir and also started practicing Tantric Buddhism. Tolerance, compassion and fellow feeling which still pervade the life of the people in Kashmir, may be considered as the living impact of Buddhism.

21. The Philosophical Orientation of Trika Spirituality

Moti Lal Pandit

The Trika spirituality has such a philosophical orientation as to be, through and through, anthropological, in that it begins its inquiry, as did Rene Descartes, with human subjectivity.

viz., with the self. It is possible for a logical sceptic to doubt the validity of such assertions that are metaphysical on account of them being empirically non-verifiable, but it would be impossible for him to doubt the statement that asserts that he exists. The existence of one's own self is not dependent on some external proof or on a statement that may be issued by someone that such and such person really exists. The existence of the self is not in need of an external proof precisely because it is self-proved. Equally there is no need to depend on such internal aids for the proof of the self as, for example, the senses, mind or intellect. It is so because the existence of the self persists even when the so-called means of knowledge, whether external or internal, disappear in the state of deep sleep. The self's persistence in deep sleep as a witness is testified by the fact that the individual being, upon coming out of deep sleep, recollects as to what kind of experience he had in the state of void-like deep sleep. It establishes the fact that the self persists even when everything disappears in the void of sleep. This simple analysis tells us that the self is self-evident, self-existent and self-conscious.

The insertion of theological concepts may not be acceptable to the one who may have a sceptical bent of mind. However, the overall picture that the Trika has presented with regard to both idealism and realism is logical and thought provoking. While affirming objectivity as being but the manifestation of Consciousness, it adheres to the philosophy of idealism. However this adherence to idealism does not lead the Trika to such a viewpoint whereby it may deny the reality of the world, as has been done by such idealistic schools as, for example, by the Advaita Vedanta of Samkara or by the Buddhist Vijnanavadins. The Trika subscribes to the view that the manifestation of world is real, even though it may be in the manner of reflection. The world, however, is absolutely real if viewed from the absolute viewpoint, which maintains that it is non-different from the absolute I-consciousness. In this manner the Trika spirituality seeks transcendence from the conditioned state of existence through the process of affirmation of that is conditioned.

22. High Altitude Lakes of Jammu & Kashmir - Myths and Mythology

Sati Sahni

As part of the Western Himalaya, the three regions of Jammu & Kashmir State - Jammu, Kashmir and Ladakh, have over 25 waterbodies in high altitude areas of 3000 meters and above.

To persuade common people to visit these wonders of nature, the wisemen of yore wove around each one of the myths and legends lending them religious significance. Today every high altitude lake in this state has an interesting and inviting story which draws one to undertake arduous journeys to these lakes. Comparatively speaking, not much has been written about them. This is a rich heritage of our hoary past. These have to be saved from pollution, from being defiled and destroyed. These have to be preserved, protected and promoted. These are literally pearls scattered over different parts of Grand Himalaya.

Most of these lakes are either fed by springs in them, or by streams flowing into them. All the lakes are in beautiful natural setting and therefore some are fed even by towering glaciers above them. Every lake has a particular serenity of its own. This paper elaborates on some of these lakes of the J & K state.

23. The Ancient Shrine of Summah Devta

O.P. Shahkir

This presentation is about the ancient shrine of Summah Devta, a famous pilgrimage centre of Akhnoor area of Jammu.

Local people believe that this is a very old shrine and probably dating back to that period in history when the earth was being formed and rivers streams and brooks were taking shape; perhaps the period when the abode of rishis and devtas, the land of Aryavarta was getting established.

Akhnoor, is one such holy place that has become a pilgrim centre over the years. Treading from Jammu to Akhnoor one first comes across the eternal abode of great savior of farmers Bava Jattu, whose seven day fair is celebrated in the month of November.

The area around here is tropical. But up to a distance of two kilometers south of the Sabarmati river the ground water is available; just dig anywhere and the water shall come out. This is despite the fact that there is no snowfall on the mountains. There is apparently no source of water like a spring also here. But water oozes out from the mountain. The people have to fetch water on horses and camels during summer season from long distance. It is generally believed that water is available on all those place where the offspring of Vasuki Naga had gone. Some even believe that Vasuki's son Sammah resides beneath a cave here.

24. An Endangered Monument in Ladakh - Sumda Gogpo

Nawang Tsering Shakspo

The three tiny villages of the Sumdas, called Sumda Mdo, (lower); Sunda Chu-nun (small) and Sumda Chen-mo (great) are located to the west of the narrow valley at the distance of seventy kilometer from Leh, the chief town of Ladakh.

These three villages were revealed recently as being a great cultural centre showing the inheritance in the villages of some of the great monuments of Lo-tsa-wa Rin-chen bZang-po, dating back to the tenth century A.D. They are of great value in the history of art and culture in Ladakh, a tradition which became very strong with the establishment of famous centers by Lo-tsa-wa.

Sumda Chen-mo, unlike Sumda Chu-nun, has little to offer in the way of historical buildings but the wooden statues makes one to think seriously for preservation for the future generation. A unit of Archeological Survey of India is functioning in Leh. The unit is active in restoring

certain historical monuments in Leh and around, unfortunately the department has not taken any steps to save these endangered historical monuments of lower Ladakh which are in existence for centuries in the remote villages. Immediate attention of Archeological survey of India is required to save the 10th Century monuments of two Sumda villages and Mangyu.

25. Sanskrit and Kashmir

K.C. Sharma

The society of Kashmir consisted of a motley population in which we find teachers, astrologers, physicians, agriculturists, industrialists, tradesmen, labourers and various other professionals. But in case of literature, religion and philosophy, Kashmiris have made significant contribution. Sanskrit literature is a good proof of their contribution. Kashmiri writers have worked in every field of Sanskrit literature i.e., poetics, philosophy, historical works, grammar and other works. So Sanskrit is deeply rooted in Kashmir and it has effected the Kashmiri culture in every field. According to Kalhan's Rajatarangini Sanskrit was the court language of a Kashmir and also spoken language of the Kashmiris. So, maximum literature has been written in this language upto 14th century. The cultural history of a society cannot be understood without having a glimpse of the literature of that society. So, A brief introduction of Sanskrit literature is presented here.

26. Stutikusumanjali

Vidya Sharma

From time immemorial, Kashmir has produced great scholars, historians, poets and thinkers, who became masters in their respective fields and who with their knowledge and erudition, attracted the world attention. It would not be incorrect to term the creations of these writers and thinkers, the old manuscripts and the historical and philosophical books, as the real treasures of this land.

Since Kashmir has been a seat of Trika philosophy (Monistic Shaivism), devotion to Lord Shiva has been the order of the day. The stotra poetry is a blend of attractive verses charged with emotions. Great poet Jagaddhar Bhatta was immersed in Lord Shiva's devotion to such an extent that writing on subjects other than the Lord's praise just did not incline him. He was so engrossed in devotion to Lord Shiva that he poured out his heart to create a voluminous devotional poetry book called Stutikusumanjali.

Stutikusumanjali has 38 chapters which have 1423 shlokas. If the concluding 16 shlokas, which the devotional poet has penned to mention his ancestors are also added, the number of shlokas would go up to 1439.

The stotra collection, Stutikusumanjali, gives some information about the new and the old rulers and the kings of Kashmir and about dreaded and terrorizing rulers misadventures as also the grim picture of the shattered economic conditions of that period. This explains the fact that the poet Jagaddhar Bhatta in his life time must have seen the reign of many kings.

He must have witnessed their misrule and the cruelties committed by them and that would have deeply touched his tender heart and goaded him to exclusively and entirely surrender to Lord Shiva's devotion.

27. Revival of Silk Route for the Development of Modern Kashmir

Anirudh Prasad Singh

As Kashmiris hope for economic gains with the resumption of cross-LoC trade, experts predict that the revival of Silk Route along Gilgit, Ladakh, Muzaffarabad and other traditional routes will result in annual earning of Rs 188 Cr to people of Jammu and Kashmir and increase the Gross State Domestic Product by 9.5 percent. The revival of silk route can have great economic benefits to the state of Jammu and Kashmir. The seven million people of J and K will earn Rs 188 Cr on export of their crafts, agricultural and horticulture products. It can increase the per capita income by more than \$ 745 and will increase the states GDP by more than 9.5 per cent.

The revival of the Silk Route would provide economic gains for China and Pakistan in general and Kashmir in particular. With the onset of globalization, the revival of Silk Route has a great potential to accelerate the processes of globalisation in South Asia. There is an urgency to open up this road up to Gilgit and beyond on the one side and through Ladakh on the other. The revival of these routes would give a boost to the trade, business and commerce of Kashmir. The interest of restoration of the Great Silk Road is associated with expansion of tourism along its routes. It is one of the most attractive routes and largest in the world, being 12800 kms in extent.

28. A Glimpse of Kashmir in Chinese Travelogue

Devendra Nath Thakur

Like inscriptions, travelogues form significant source of history as the accounts depicted in them are first hand observations of the authors. Chinese travelogues play a very important role in making of the history of pre-medieval India including Kashmir. India and China lived an intense political, intellectual, religious and artistic life in ancient time. The common bonds created between them by Buddhism generated a great current of humanism which spread from Ceylon to Japan. Kashmir played a very dominant role in spreading Buddhism in China as it formed the central route in Indo-Chinese mission of religions and intellectual intercourse.

With the introduction of Buddhism in China there was gradual interchange of missionaries and scriptures between the land of Buddha and the land of Han. In the Biographies of Eminent Monks (Kao-Sang-Chuan) the famous monk scholar I-tsing has described the biographies of fifty-six monks with their periods journey either by land or sea-route. The land route passed through Kashmir. I-tsing reached India by sea route, but he mentions the descriptions of

Kashmir in his travelogue as he heard from the monks who witnessed the land with their own eyes.

Chinese travellers who visited India and wrote the accounts of their travels were Fa-hien, Sung-yun, Hwei-Sang, Hiun-Tsiang and I-tsing. The accounts of Sung-yun and Hwei-Sang are derived from the private records of Tao-Sung and Sung-Yun. Sung-Yun and Hwei-Sang returned to their homeland from Gandhar.

29. Kashmir's Role in the Development of India's Cultural Traditions - An Overview

S.S. Toshkhani

Some scholars have described Kashmir as the northernmost outpost of Indian Culture. While this description seems to reinforce the importance of Kashmir's place in India's cultural and civilization history, it does not adequately reflect the actual position. It would certainly be more appropriate to call Kashmir the fountainhead of Indian culture considering that many of the core ideas and concepts that have shaped the Indian mind over the centuries have emanated from this small valley nestled in the lap of the snow-capped Himalayas. There was surely something in the cultural DNA of the Kashmiris which made them gravitate from the earliest times towards cultivating cerebral graces and set into motion thought processes that determined the intellectual and creative climate of India. Whether it be Mahayana Buddhism or nondualist Shaiva metaphysics, Tantric ritual and practice or the psychology of erotics, theory of art and aesthetics or the philosophy of language, communicative role of the Sharada script or enrichment of Sanskrit literary genres, Kashmir's creative innovations in almost all areas of art and thought have been so significant that the history of Indian cultural traditions will ever remain incomplete without taking them into consideration. It is not at all surprising, therefore, that Kashmir became a favoured place for the pan-Indian intellectual community and also scholars from other countries, to converge and interact on issues related to different disciplines and fields of knowledge. This presentation is a small attempt to focus attention on Kashmir's enormous contribution to cultural and intellectual enterprises in India.

30. Influence of Kashmir on the Ritual Literature of Orissa

G. C. Tripathi

The tradition of learning in Kashmir starts already in the early centuries before the birth of Christ when due to missionary efforts of Ashoka, and later of Kanishka it becomes a very important Centre of Buddhist learning. Many Mahayana Sanskrit texts, especially of the schools of Sarvastivadins were composed here which spread out from here not only towards Gandhar but also reached Central Asia and China through Buddhist monks.

However, the contributions of Kashmir are not limited to Buddhism only. Side by side with the Buddhism, a great flare up of Brahmanism also took place in this region. But what is less known and has remained overshadowed by such works is the Vaisnava literature of Kashmir. The oldest of the Pancaratra Samhitas originated here.

Saradatilaka, Kramadipika of 'Kashmirika' Kesavabhata, Gautamiya-tantram (which is a simple metrical paraphrase of Kramadipika) and finally Hayasirsa-pancaratra, are the works which have been the prime source of the first work on the Puja-paddhati of Purusottama-Jagannatha, the Gopalaracana paddhati, which was composed during the time of Suryavamsi Purusottamadeva (1464-96 A.D.) in the middle of the 15th Century. Govinda Kavibhusana, the author of the most scholarly work on the worship of Krsna titled Surisarvasva completed in 1778 A. D. admits his debt to Saradatilaka in very clear terms in the opening verses of his work. Even the ritual texts of the Saivas like Saivakalpadruma and Saivacintamani exhibit a considerable influence of Saradatilaka on them and quote profusely from it.

The latest evidence of the influence of Kashmirian ritual literature on the ritual text of Orissa has been supplied by the Atharvavedic work Angirasakalpa towards which Alex Sandersen has drawn our attention. The work has been published under a curious title 'Vasikaranadisatkarma paddhati' by Pt. Umakanta Panda of Baleshwar.

31. Kumarjiva - The 'Buddhist Sun' of Kashmir

Brij Nath Watal 'Betab'

Buddhism reached China in 67 AD, 'where it was introduced by two Indian Bhikhus, Kashyapa Matango and Dharmaraksha' But the first Kashmiri to visit China with the purpose of spreading the message of the enlightened one was Sanghabhuti, who reached China in 381 A.D. and remained there up to his death, preaching and propagating the Dhamma (Dharma). Sanghabhuti was followed by many more Kashmiris. The most outstanding among them all is Kumarjiva.

The sole purpose of Kumarajiva's visit through the 'mightiest mountain chains' seems to have been to spread the message of his master, the Buddha; who had achieved the destruction of craving, had broken the rafters (of mental defilements) and shattered the ridgepole of (ignorance) and had found an answer to craving.

Kumarajiva was born in Kuchi in Central Asia in 344 BC. His father was Kumarayana, who 'for some reason had left Kashmir and after an arduous journey across the Pamirs had arrived in Kuchi (Central Asia). Here Jiva a princess of the royal family of Kuchi (sister of the ruler) fell in love with him that culminated in their marriage. Kumarjiva was born of this union at Karashahr'.

When he was nine years old his mother brought him to Kashmir, 'to give him a thorough grounding in Buddhist literature and Philosophy'.

Kumarajiva translated many Buddhist works into Chinese including Asvaghosha's Sutralankara. This is one of the most important works on Mahayana by Asvaghosa. He also translated the bibliography of Nagarjuna.

32. Terracotta Sculptures of Greater Kashmir

Mohammad Shafi Zahid

Sir Aurel Stein, in the second part of his translation of Kalhana's Rajataragini has given a detailed memoir on the ancient geography of Kashmir. It makes a wonderful reading and transports one mentally to the glory that Kashmir was.

It is a geological fact that after draining of water from the valley several tablelands of mud-deposited plateaus came into existence, known as Karewas or Wudars. The various tribes which came to be settled in the Valley made these Wudars their habitation. Archaeology discovers new evidences concerning familiar phenomenon in the history of Art and through excavation it often brings to light monuments of the past. In this sense, archaeological activities represent a primary art historical source. In fact, our knowledge of the artistic heritage of Kashmir is dependent upon archaeological finds.

The terracotta findings by the State Archaeology and Museums Department pertain to the Buddhist period i.e, 5 B.C-5A.D.

The terracotta sculpture represented heads and figures of the Buddha, Bodhisattvas, monks, maids, nuns, bikhshus and other personalities like princes, queens and kings. Occasionally, the terracotta sculpture, included designs of the stupas, religious artefacts, lotus, flowers, animals and ornaments.

It is often maintained that Neolithic Kashmir has no parallel in the subcontinent and the cultural material excavated from the site has no parallel in our country, which is possessed by the rare features of the terracotta heads and figures and other materials.

33. Kashmiryat and its Metaphysical Grounding in Reshiyyat

Muhammad Maroof Shah

In this paper the author will be arguing that

- *Kashmiriyat* cannot be reduce to political/exclusive religious ideological terms. It is to be grounded in metaphysics that grounds different religious and mystical traditions of Kashmir.
- It is only *Reshiyyat* that can provide solid foundation for Kashmir's identity and thus Kashmiryat. Metaphysic that grounds everything in traditional cultures is enshrined in *Reshiyyat*.
- *Reshiyyat* forms the core, the essence of Kashmir's religion and culture. It has been with us from the very beginning and it is indissolubly connected with our identity. *Kashmiryat* is to be grounded in *Reshiyyat* which forms the very live blood and fountainhead of Kashmiri history, culture, literature and religion. Reshi metaphysics needs to be explored for comprehensive formulation of the concept of *Kashmiriyat*.

कथा सतीसर- कश्मीर का साहित्यिक-सांस्कृतिक दस्तावेज

चन्द्रकान्ता

फ्रेंच आलोचक और साहित्यकार एलेन सिक्स अपने लेखन का जिक्र करते हुए लिखती है, “मैं अपने शब्द, अपने विचार, अपने क्षोभ, धरती के अन्दर, तुम्हारे, पैरों के नीचे रख दूंगी। लेकिन इस धरती से, जो मेरे भेदों से गर्भित होगी, चीखों का वृक्ष उगना चाहिए, अन्यथा फिर कभी, इस देश में, आलोक पूरित आंखों वाला, एक भी मुनष्य, सयाना नहीं हो पाएगा।”

‘कथा सतीसर’ उपन्यास लिखने के कारणों में एक बड़ा कारण, एलेन के ऊपरलिखित वक्तव्य में समाहित है। मैं अपनी भोगी हुई पीड़ा ही पाठकों से शेयर नहीं करना चाहती थी, बल्कि अपनी जन्मभूमि कश्मीर के, कल्हण को कहे, ‘धरती के स्वर्ग के’, आज के एक रक्त रंगे रणक्षेत्र में तब्दील होने के कारणों की पड़ताल कर, कुछ अनकहे सच पाठकों के सामने रखना चाहती थी। ताकि जो गलतफहमियां कश्मीर के बारे में फैली या फैलाई गई हैं, उनका निराकरण हो सके। एक निरन्तर कुरेदती पीड़ा भी मेरे भीतर, उस सामाजिक संस्कृति के विखण्डन को लेकर, जो एक निरन्तर कुरेदती पीड़ा भी मेरे भीतर, उस सामाजिक संस्कृति के विखण्डन को लेकर, जो बौद्ध, शैव और इस्लाम धर्मों के समन्वय से रची गई थी। जिसके ध्वंस के कारण, साम्प्रदायिक जहर वादी में फैलता गया, और जिसका दुःखद परिणाम, यहाँ के अल्पसंख्यक हिन्दुओं, और कुछ उदारवादी मुसलमानों के, अपने घरों से बेघर हो, शरणार्थी जीवन जीने के अभिशाप में सामने आया। मैंने ‘कथा सतीसर’ उन बेघर, बेजमीन बच्चों को समर्पित किया, जिन्हें मालूम नहीं कि वर्षों, विस्थापन भोगने के बावजूद वे अपने घर क्यों नहीं लौट सकते। इसलिए कि अगली पीढ़ी अपनी सांस्कृतिक विरासत की गरिमा को भी जानें, जो आज तेजी से नष्ट होती जा रही है और साथ ही अपने विस्थापन से लिए उत्तरदायी, सांप्रदायिक – राजनैतिक और बाह्य शक्तियों को पहचान लें। ताकि, एलेन के कहे, एक चीखों का वृक्ष उग सके, जो आगामी पीढ़ी को अज्ञान के अंधेरे से मुक्ति दिलाकर उन्हें सयाना बना दें, उन्हें स्थितियों को सही ढंग से देखने, समझने और कर्म करने के लिए प्रेरित करे। कथा सतीसर मानवीय त्रासदियों का साहित्यिक दस्तावेज है, जिसके लेखन का कारण, कुछ राजनेताओं, पत्रकारों और बुद्धिजीवियों के गैरजिम्मेदाराना बयान थे, जो कश्मीर की पेंचदार समस्याओं की गहराइयों में गए बिना, वक्ती फायदे के लिए दिए गए। इसके लिए आँखो देखे-भोगे सच भी साहित्य में दर्ज करने ज़रूरी थे और तादात्म्य क्षमता से अनुभव किए सच भी।

यहाँ व्यथाएं हिन्दुओं की भी, मुसलमानों की भी और सिक्खों की भी थी, उनकी भी, जो घरों से विस्थापित होकर अपने ही स्वतंत्र राष्ट्र में शरणार्थी बन गये, और लज्जा, क्षोभ और पीड़ा के समुन्दर में जीते रहे और उनकी भी, जो वादी में रहकर आतंकवाद की, त्रासदी का शिकार हो रहे हैं। कथा सतीसर उपन्यास में 1931 ईस्वी से लेकर 2001 ईस्वी का बीच का समय दर्ज है। नेपथ्य में कश्मीर का इतिहास, भगोल, पुराण, मिथ, लेजेन्ड, किस्से कहानियाँ और राजनैतिक दांव पेच हैं। ये सब हमारी कश्मीरियत के अभिन्न हिस्से हैं। इनके माध्यम से मैंने आज के कश्मीर की गुहिल समस्याओं को समझने और समझाने की कोशिश की है। 'कथा सतीसर' कश्मीर के सामाजिक, सांस्कृतिक और राजनैतिक परिदृश्य में घटित, अच्छे बुरे का दस्तावेज़ है, जिसे मनुष्य के सुख-दुःख से जोड़ कर देखा गया है। हमारे बच्चों के लिए, कश्मीर के इतिहास और सांस्कृतिक परम्पराओं को जानना जरूरी है। ललध्यद, नुन्दऋषि, शैवाचार्यों, संस्कृताचार्यों, सूफी सन्तों और ऋषियों की विरासतों को समझना और उनसे जीना सीखने की कला जानना जरूरी है। हमारे इतिहास में जहाँ ध्वंस है, वहाँ निर्माण भी है, यहाँ निर्माण भी है, यहाँ सुलतान सिकन्दर, अफगान-पठान जैसे क्रूर शासक भी हुए और ललितादित्य, बड़शाह, जैसे लोकप्रिय शासक भी। मैंने आज के कश्मीरियों की यंत्रणा के कारणों की तलाश कर उसे अतीत की सामाजिक-सांस्कृतिक विरासतों से जोड़कर, कश्मीरियों के स्वप्नों, स्मृतियों और उम्मीदों को जिन्दा रखने के लिए 'कथा सतीसर' लिखा। कई समीक्षकों ने इसे कश्मीर पर लिखा महाकाव्य कहा, किसी ने कश्मीर की जनतंत्रगिणी। किसी ने साहित्य में समय का ऐतिहासिक दस्तावेज़। जो भी है, यह आज के कश्मीर की कथा है।

Late Abstract

Mystical thought of Kashmir

M.H. Zaffar

The spiritual and mystical traditions inherited by the people of Kashmir from their ancestors have been a great source of inspiration for the succeeding generations. Kashmir has been a highly advanced seat of learning since ancient times. It has been at the cross currents of many cultures and religions. The spiritual and intellectual landscape of the Valley has always been a nodal point for different parts of the world like Iran, Central Asia, China and Arabia for exchange of scholarly ideas on religion, philosophy, art and literature. But for the distinctive identity and the survival of any cultural tradition, it is essential that it should have its roots in the soil of a world view which should be so broad, deep and rich, that it could nurture and sustain that culture for a considerable period of time and also assist it in maintaining and extending its space. Kashmir's unique identity and essence can be delineated by identifying and foregrounding its metaphysico-mystical traditions. *Rishism*, *Shaivism* and *Sufism* are ideal frameworks to give it a locally rooted global identity. From the 6th century A.D to the 11th century A.D, Kashmir was considered to be the seat of learning and knowledge, in this part of the world.. Throughout the Indian sub-continent it was known as *S'ardapith* i.e. the abode of *Sarasvati*, the Goddess of knowledge. The 4th Buddhist Council was held here during the 3rd Century A.D. After the decline of Buddhism and *Āivism* the indigenous creeds of Kashmir, the valley was enlightened by the message of Islam. The already existing spiritual and mystical traditions were refined and recast in a new mould. Under the Islamic influence Kashmir became the home to spiritual Sufi discipline and practice; providing a conducive atmosphere for the growth of great saints and sages. The paper attempts to present a brief diachronic and analytical view of all these mystic and spiritual traditions.

KASHMIR

B.N Handoo

Kashmir history is one of the oldest histories of India having references from the proto and past historical records, archeological excavations, religious books like – Ramaina, Bhagavaat Geeta, Vedic-Purans, rare manuscripts, antiques etc. According to Nilmatpuran, Rajtarangni and other researches on Kashmir, it was a big lake known as “**SAATISAR**” in which a demon “**JALO-BHAVEER**” (Jaal-Baroor) was residing and was causing great destructions to the inhabitants residing on its banks. As per the historical records, a saint Kashyap Rishi was meditating in the vicinity of present Sharda temple, across the river Krishan-Ganga on the bank of Madhumati (presently in Pakistan). The inhabitants along with their lord Nilanaga (the son of Kashyap-Rishi from his wife Kadru of a Naga tribe) narrated about the devastating deeds of the demon, to Saint Kashyaprashi. The Rishi prayed to Goddess Mata Sharika who accepted the Rishi's prayers. So Lord Vishnu struck the Chakra on the Shivalic Mountain

near present Uri (dist. Baramulla) resulted, a passage was formed through which the lake water gushed out and Mata Sharika buried the demon Jalo-bhaveer under the present Hari-Parvat at Srinagar (Kashmir).

Kashmir is the land of heavens (Paradise). According to great historian of 12th century Kalhana, the five (5) features which are common in Heaven (Paradise) are difficult to find on the earth except Kashmir that has been bestowed with

1. Learning
2. Lofty houses
3. Ice cold water
4. Saffron
5. Grapes

Since past, it pursuits all the times that are busy with worldly pursuers. With the creation of history different civilizations, cultures and rulers have come and gone leaving behind the ruins, monuments etc. in the laps of earth and their impressions in the minds of future generations. The deeds of the past rulers have made some of them as immortal and some ruler's names have evaporated from the minds of present world, but the historians and antique collectors & preservers have imprisoned them in their writings, in their Museums etc. One of the writers has stated that:-

*"THE PAST NEVER DIES
BUT REMAINS WRAPPED IN THE
MIST (Fog) OF FORGETNESS"*

When the deep research was conducted, it was found that more than 325 rulers have ruled since 653 Lok-kal (i.e. about 3100 BC) to 2000 AC and the first king of Kashmir was Damodara-1 from the Gonanda dynasty who ruled for about 65 years. (Ref. Chronological Rulers of Kashmir since 653Lok-kal—Dr. B.N. Handoo).

BHAGWAN GOPINATHJI : THE REALITY OF SELF / SOUL

B.N. Handoo

Self is ones individuality or essence with personal interests which are unduly pre-occupied with positive or negative thoughts and actions. There is no misconception that the self (Soul) is the reality of life, the path of Supreme who is free from desires, attachments, and comforts miseries of this physical world. It is desires negative thoughts actions which separates man from the Supreme self. The desires give rise miseries wrong impressions and faulty faith; one remains deluded for the whole life. This physical world has existed only because of great saints, sages prophets and dharmic men by their positive thoughts actions and were enunciated with this physical world but give so much peace, harmony, happiness to man. It is not the rituals, rites, ceremonies etc. performance more important, it simply creates ego

feels religious or dharmic persons, when the person may have not even trace of dharma (mental virtues). It is ego which gives rise to cast, creed, religion etc. There is nothing wrong for going to temples, mosques, churches or other religious places or to perform rites, rituals but should see and feel that is the mind getting purified and liberated from hatred, desirous, negative thoughts, actions, egos? If so, that is the reality of self.

This physical world gives birth to galaxy of multidimensional Supreme power that played notable part to develop the moral and blazed the trail for self realization in a manner suited with the times they lived. The Kashmir was also fortunate to give birth to a super natural saint Bhagwan Gopinath in 1898 A.D. Though being in the social family but was conscious of the supreme self. I had a privilege to have the darshana and blessings from this supreme self right from my childhood. Though being in social attachment but he was detached with this phenomenon world, i.e. **"TO BE DETATCHAD WHILE IN WORLDLY ATTACHMENT"**. I remember one of his miracles of 1962 A.D. when there was Indo-China war, He was physically present in his house at Chandapora Sathu, Srinagar, Kashmir on aasana but His astral body was on Neefa Border supervising the Indian army who had retreated due to Chinese war pressure. Under His supervision the Indian army re-occupied the lost posts. This miracle came in light just after cease-fire, as one of the Indian army officers who was at Neefa Border came to Kashmir in search of this Supreme Guide / Saint to pay homage and to obtain blessings. There are countless miracles of this sage but the latest miracle is of 2000 A.D. when the Saint's astral body again guided Indian army at the base hills of Kargil, Ladakh in J&K when Kargil war was going on between Indian and Pakistan. The Sage guided Indian forces up to Kargil peak till the Kargil pickets were captured back.

Political Science and Future Studies:- India in 21st Century, Shape of Things

Saligram Bhatt

1. Introduction:- Importance of future studies,
2. Impact of Science and Technology on global society :- The Political Science of Science.
3. Brave New World projected by Aldous Huxley in 1929, reviewed in present period.
4. Population and world order: - the demographic changes in the world.
5. Impact of science and technology on environment:- The need for sustainable development.
6. Global economic reforms in contemporary perspective
7. International relations: Need for cooperation, love and understanding between Nations.
8. South Asia Community of Nations: - developing economic cooperation, sustainable development and peaceful relations.
9. India and Pakistan relations: emerging trends based on economic cooperation and harmony between people.
10. Kashmiri Saints and Sages and multicultural Heritage. Also views by Prof. Amrtya Sen on India's multicultural and plural heritage.
11. Prof. Rasheeduddin Khan, Jamia Hamdard University and JNU, on Indian Federalism and ecological planning.
12. Role of women for progress of India
13. The emerging goals of National Knowledge Commission of India for 21st Century
14. The need for a Centre for Future Studies in Dept. of Political Science in Kashmir Studies.

कथा सतीसर- कश्मीर का साहित्यिक-सांस्कृतिक दस्तावेज

चन्द्रकान्ता

फ्रेंच आलोचक और साहित्यकार एलेन सिक्स अपने लेखन का जिक्र करते हुए लिखती है, "मैं अपने शब्द, अपने विचार, अपने क्षोभ, धरती के अन्दर, तुम्हारे, पैरों के नीचे रख दूंगी। लेकिन इस धरती से, जो मेरे भेदों से गर्भित होगी, चीखों का वृक्ष उगना चाहिए, अन्यथा फिर कभी, इस देश में, आलोक पूरित आंखों वाला, एक भी मुनष्य, सयाना नहीं हो पाएगा।"

'कथा सतीसर' उपन्यास लिखने के कारणों में एक बड़ा कारण, एलेन के ऊपरलिखित वक्तव्य में समाहित है। मैं अपनी भोगी हुई पीड़ा ही पाठकों से शेयर नहीं करना चाहती थी, बल्कि अपनी जन्मभूमि कश्मीर के, कल्हण को कहे, 'धरती के स्वर्ग के', आज के एक रक्त रंगे रणक्षेत्र में तब्दील होने के कारणों की पड़ताल कर, कुछ अनकहे सच पाठकों के सामने रखना चाहती थी। ताकि जो गलतफहमियां कश्मीर के बारे में फैली या फैलाई गई हैं, उनका निराकरण हो सके। एक निरन्तर कुरेदती पीड़ा भी मेरे भीतर, उस सामाजिक संस्कृति के विखण्डन को लेकर, जो बौद्ध, शैव और इस्लाम धर्मों के समन्वय से रची गई थी। जिसके ध्वंस के कारण, साम्प्रदायिक जहर वादी में फैलता गया, और जिसका दुःखद परिणाम, यहाँ के अल्पसंख्यक हिन्दुओं, और कुछ उदारवादी मुसलमानों के, अपने घरों से बेघर हो, शरणार्थी जीवन जीने के अभिशाप में सामने आया। मैंने 'कथा सतीसर' उन बेघर, बेजमीन बच्चों को समर्पित किया, जिन्हें मालूम नहीं कि वर्षों, विस्थापन भोगने के बावजूद वे अपने घर क्यों नहीं लौट सकते। इसलिए कि अगली पीढ़ी अपनी सांस्कृतिक विरासत की गरिमा को भी जानें, जो आज तेजी से नष्ट होती जा रही है और साथ ही अपने विस्थापन से लिए उत्तरदायी, सांप्रदायिक – राजनैतिक और बाह्य शक्तियों को पहचान लें। ताकि, एलेन के कहे, एक चीखों का वृक्ष उग सके, जो आगामी पीढ़ी को अज्ञान के अँधेरे से मुक्ति दिलाकर उन्हें सयाना बना दें, उन्हें स्थितियों को सही ढंग से देखने, समझने और कर्म करने के लिए प्रेरित करे। कथा सतीसर मानवीय त्रासदियों का साहित्यिक दस्तावेज है, जिसके लेखन का कारण, कुछ राजनेताओं, पत्रकारों और बुद्धिजीवियों के गैरजिम्मेदाराना बयान थे, जो कश्मीर की पेंचदार समस्याओं की गहराइयों में गए बिना, वक्ती फायदे के लिए दिए गए। इसके लिए आँखो देखे-भोगे सच भी साहित्य में दर्ज करने ज़रूरी थे और तादात्म्य क्षमता से अनुभव किए सच भी।

यहाँ व्यथाएं हिन्दुओं की भी, मुसलमानों की भी और सिक्खों की भी थी, उनकी भी, जो घरों से विस्थापित होकर अपने ही स्वतंत्र राष्ट्र में शरणार्थी बन गये, और लज्जा, क्षोभ और पीड़ा के समुन्दर में जीते रहे और उनकी भी, जो वादी में रहकर आतंकवाद की, त्रासदी का शिकार हो रहे हैं। कथा सतीसर उपन्यास में 1931 ईस्वी से लेकर 2001 ईस्वी का बीच का समय दर्ज है। नेपथ्य में कश्मीर का इतिहास, भगोल, पुराण, मिथ, लेजेन्ड, किस्से कहानियाँ और राजनैतिक दांव पेच हैं। ये सब हमारी कश्मीरियत के अभिन्न हिस्से हैं। इनके माध्यम से मैंने आज के कश्मीर की गुहिल समस्याओं को समझने और समझाने की कोशिश की है। 'कथा सतीसर' कश्मीर के सामाजिक, सांस्कृतिक और राजनैतिक परिदृश्य में घटित, अच्छे बुरे का दस्तावेज़ है, जिसे मनुष्य के सुख-दुःख से जोड़ कर देखा गया है। हमारे बच्चों के लिए, कश्मीर के इतिहास और सांस्कृतिक परम्पराओं को जानना जरूरी है। ललधयद, नुन्दऋषि, शैवाचार्यों, संस्कृताचार्यों, सूफी सन्तों और ऋषियों की विरासतों को समझना और उनसे जीना सीखने की कला जानना जरूरी है। हमारे इतिहास में जहाँ ध्वंस है, वहाँ निर्माण भी है, यहाँ निर्माण भी है, यहाँ सुलतान सिकन्दर, अफगान-पठान जैसे क्रूर शासक भी हुए और ललितादित्य, बड़शाह, जैसे लोकप्रिय शासक भी। मैंने आज के कश्मीरियों की यंत्रणा के कारणों की तलाश कर उसे अतीत की सामाजिक-सांस्कृतिक विरासतों से जोड़कर, कश्मीरियों के स्वप्नों, स्मृतियों और उम्मीदों को जिन्दा रखने के लिए 'कथा सतीसर' लिखा। कई समीक्षकों ने इसे कश्मीर पर लिखा महाकाव्य कहा, किसी ने कश्मीर की जनतंत्रगिणी। किसी ने साहित्य में समय का ऐतिहासिक दस्तावेज़। जो भी है, यह आज के कश्मीर की कथा है।

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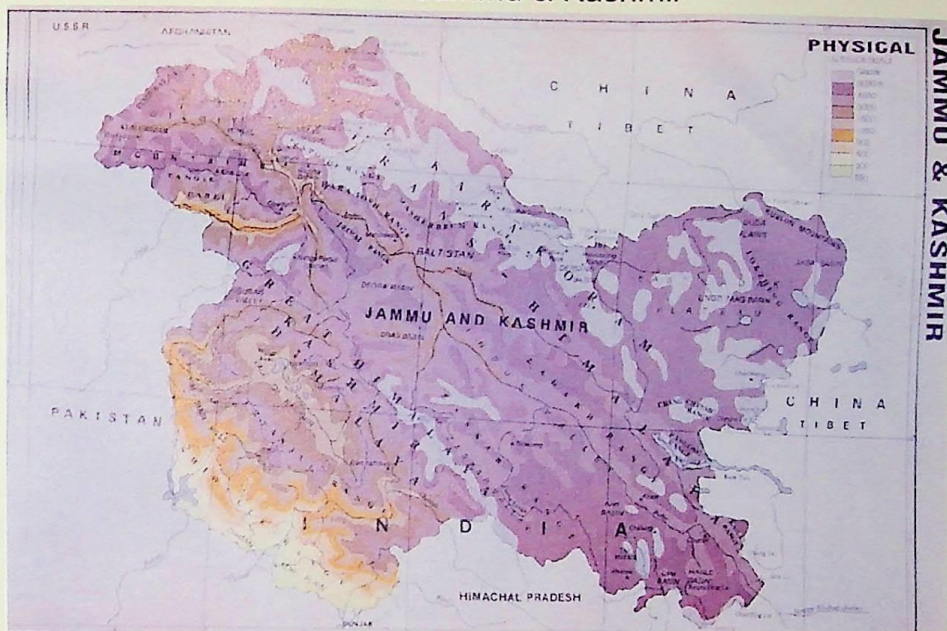
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MAP of Jammu & Kashmir

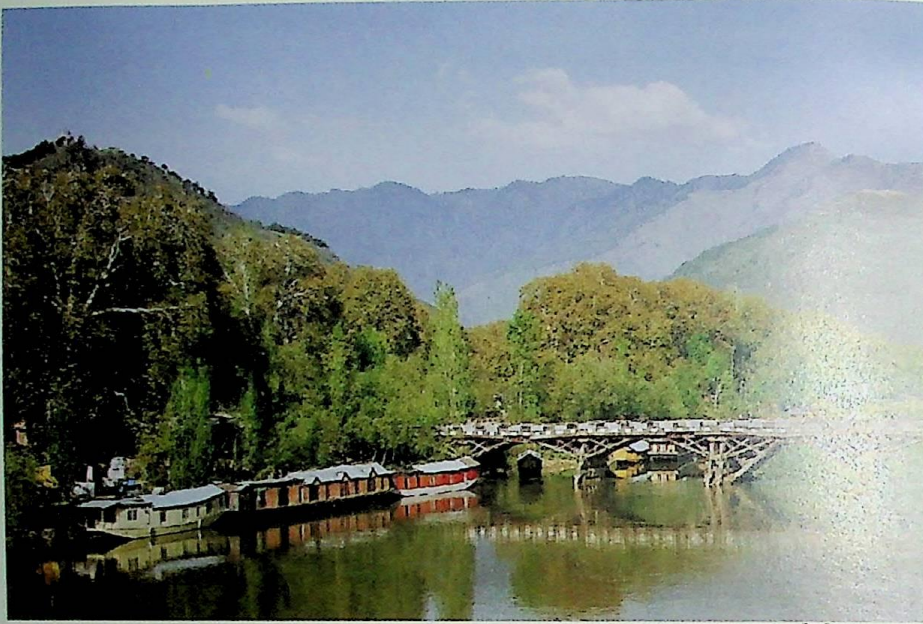


Shalimar Garden (Srinagar)



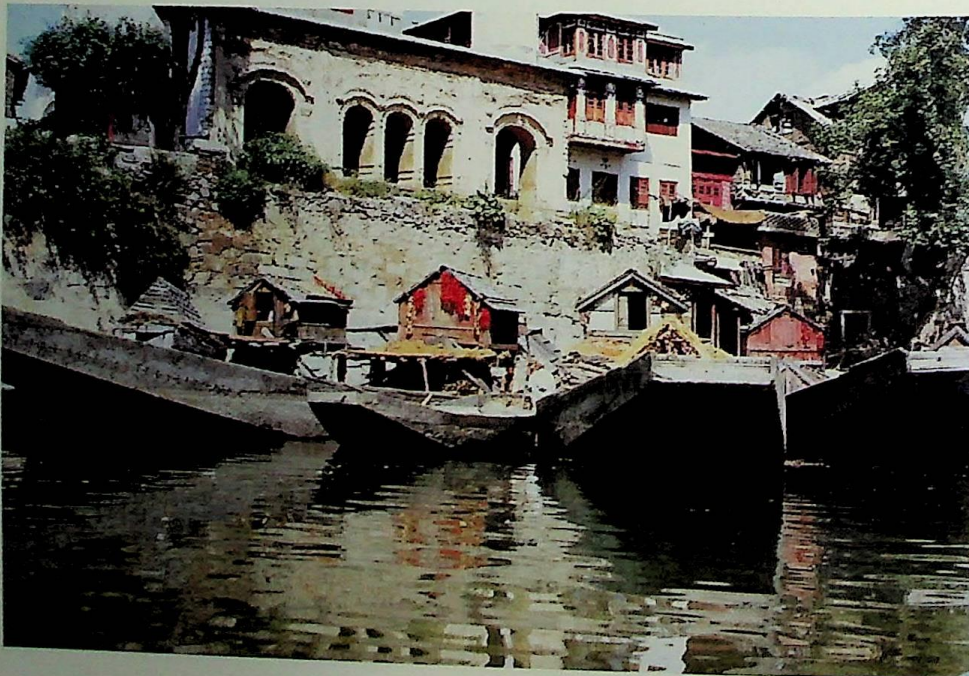
A

Zero Bridge (Srinagar)



From Srinagar
Srinagar
Photo: Tarek Shalaby, 2006

Dungas on a tributary of Jehlum (Srinagar)



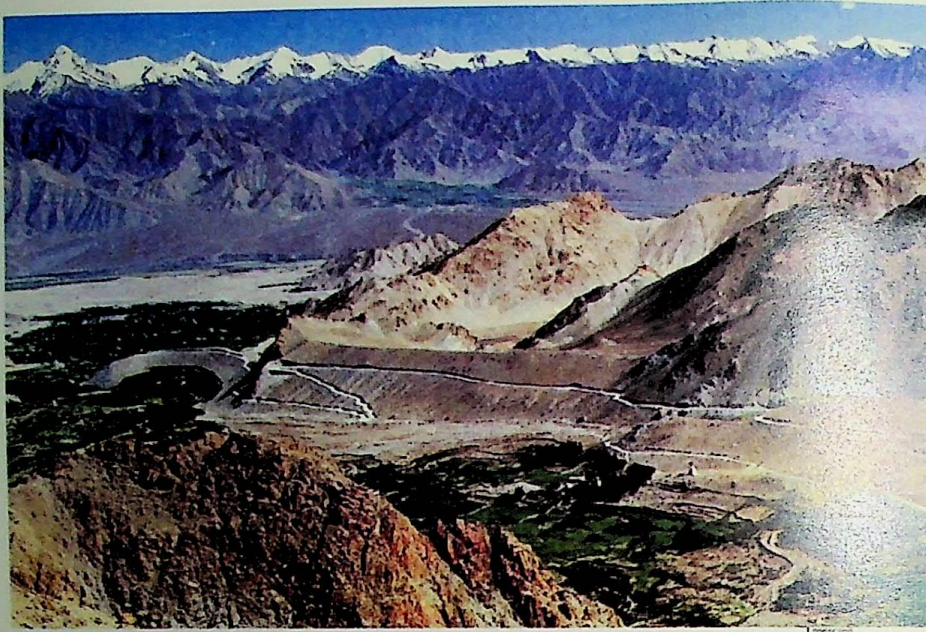
Dungas on a tributary of the
Srinagar
Photo: B. H. S. Narsing, 1985

B

Jyoti Basu
 18th C.A.D. Kashmir
 Narasingh Vohra
 Pictor, Virendra Bangor, 1990

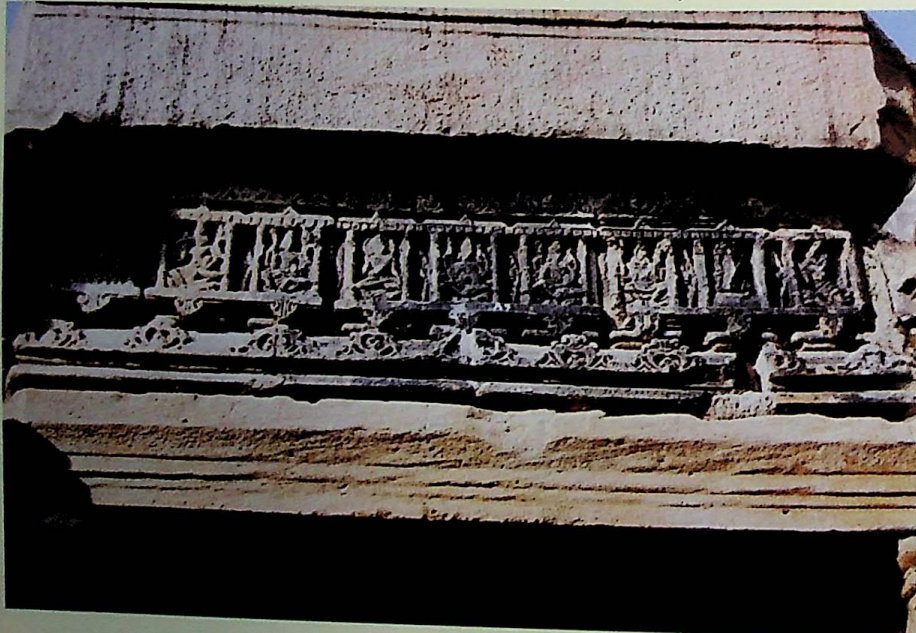
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Landscape Leh, Ladakh (J & K)



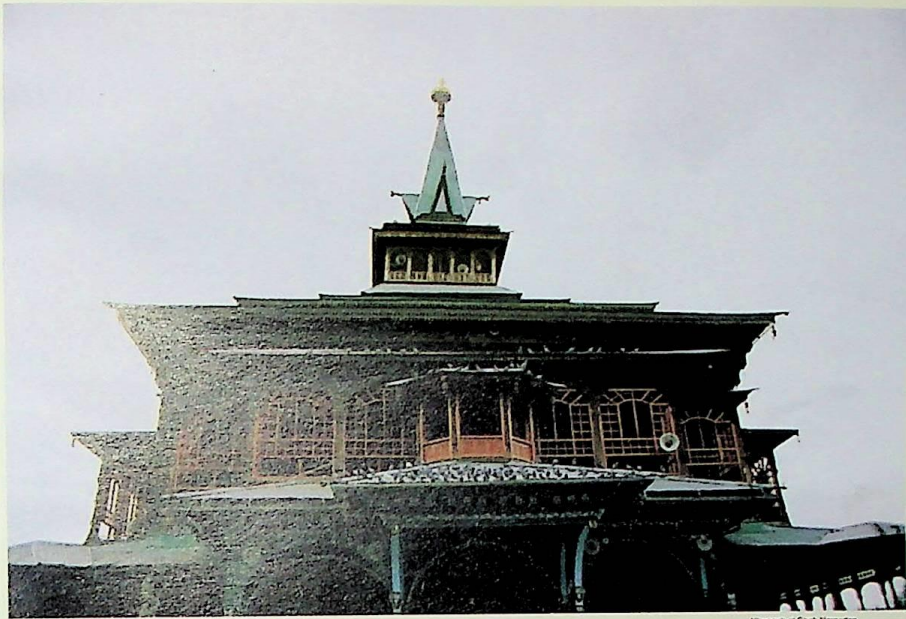
Landscape
Leh, Ladakh J & K
Photo: B. J. & A. 1965

Navgrah Panel Manwal (Jammu)



Navgrah Panel
16th - 18th C.A.D.
Manwal, Jammu

Khanqah of Shah Hamadan (Srinagar)



Khanqah of Shah Hamadan
Srinagar
Photo: Vinod Singh, 2005

Skankaracharya Temple (Srinagar)



Skankaracharya Temple
Srinagar, Kashmir
Photo: Bani, 1962

Sugandesa Temple Village (Patan)



Sugandesa Temple
Village: Patan, BP 22 A 17
Photo: Virendra Gangoo, 1965

Residential House Banamohalla, Habba Kabal (Srinagar)



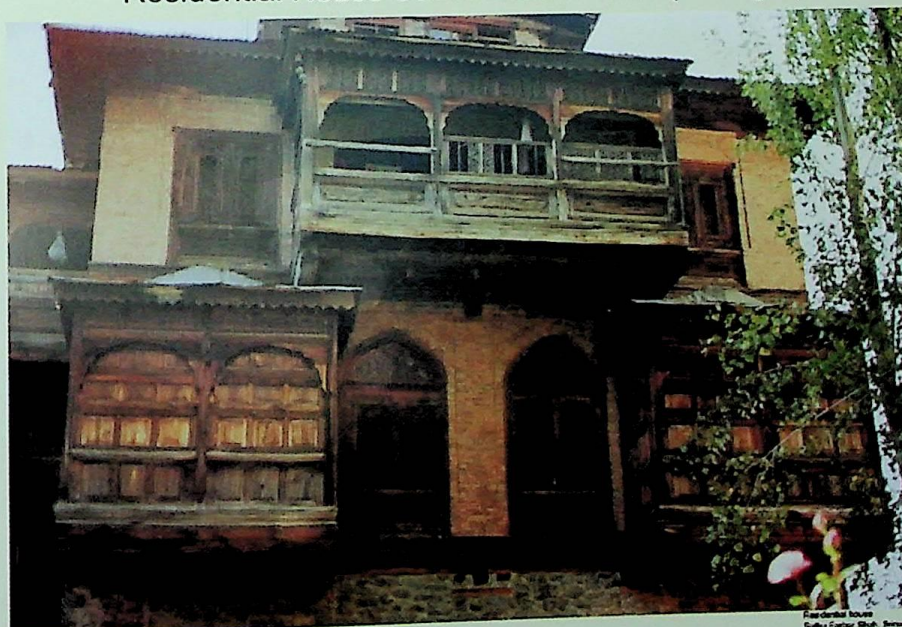
Residential House
Banamohalla in Habba Kabal, Srinagar
Photo: Virendra Gangoo, 1965

Shiva Temple Village (Narastan, Tral)



Shiva Temple
Village Narastan, Tral
Photo: Vincent Bangor, 1987

Residential House Sathu Barber Shah (Srinagar)



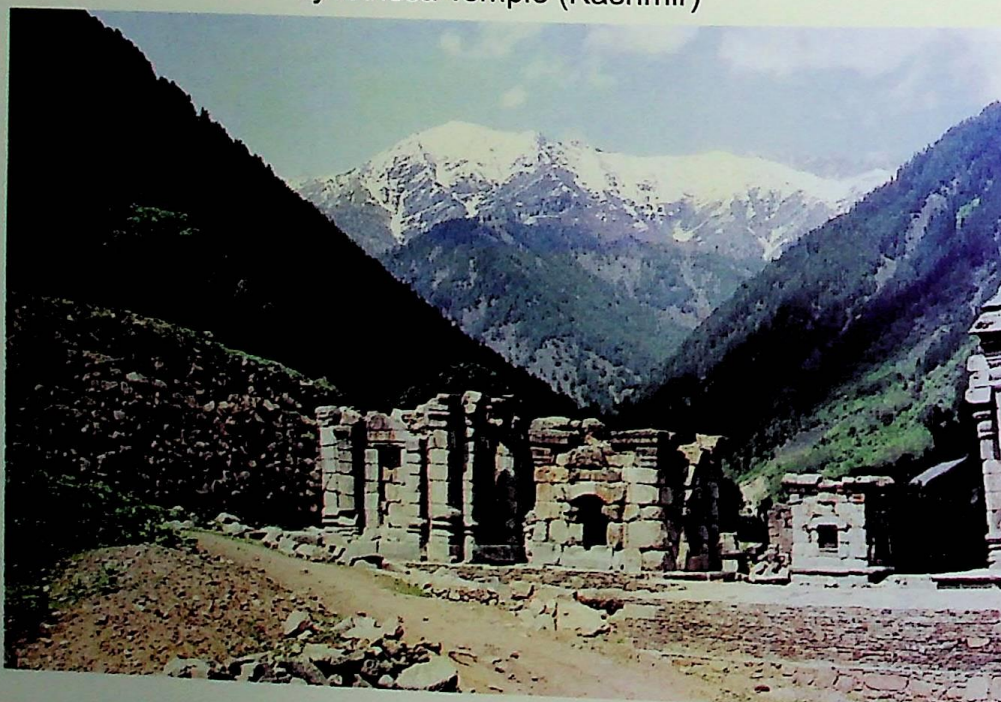
Residential House
Sathu Barber Shah, Srinagar
Photo: Vincent Bangor, 1987

Amar Mahal (Jammu)



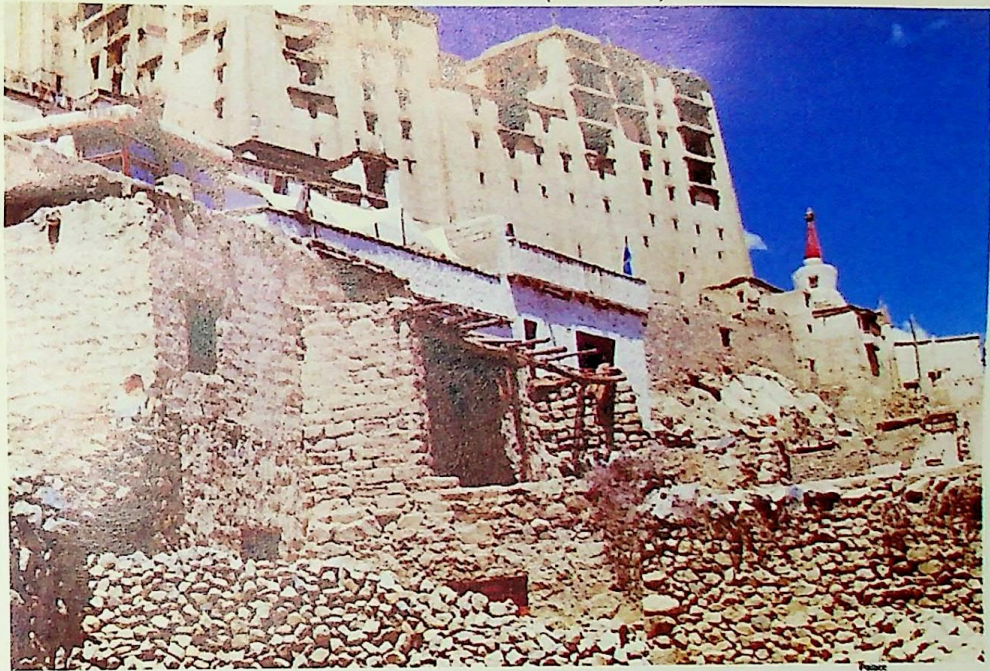
Amar Mahal
Jammu
Photo: Viswam Bhatnagar

Jyesthesa Temple (Kashmir)



Jyesthesa Temple
S.C.A.D., Kashmir
Kashmir Valley, Wangan
Photo: Viswam Bhatnagar, 1995

Palace Leh. (Ladakh)



Palace
Leh, Ladakh
Photo: Brig H.S. Narang 1968

Gateway Avantiswamin Temple (Avantipur)



Gateway
Avantipur, Kashmir
© C.A.D. Avantipur
Photo: Brig H.S. Narang 1968

Wicker Work (Srinagar)



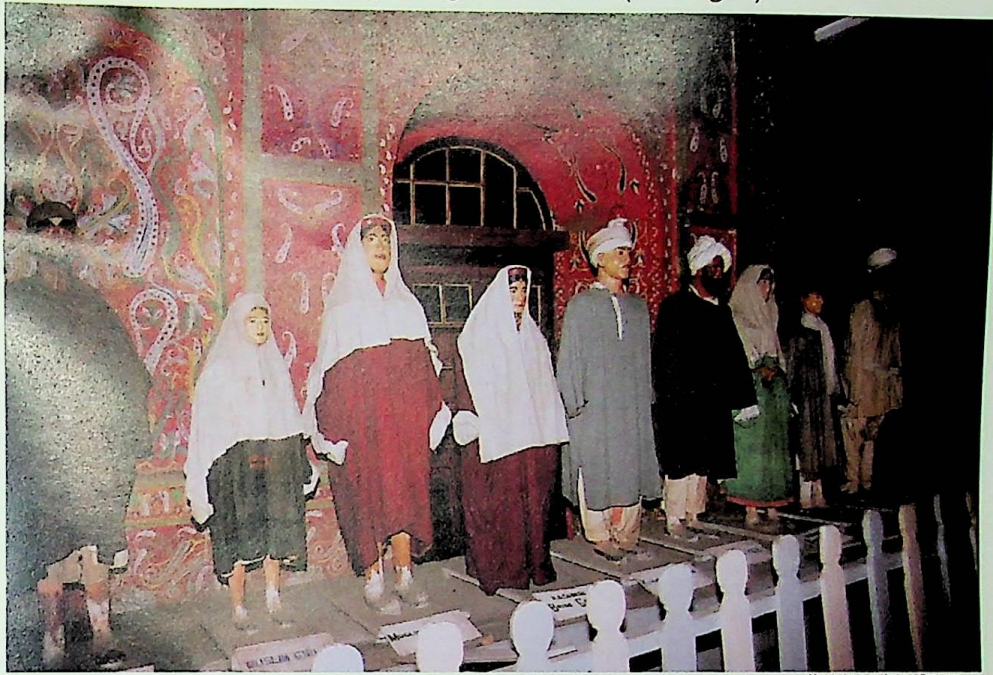
Wicker work,
Hazarat Dar Srinagar
Photo: Vinodha Bhatnagar 2005

Astha Bhairava Miniature Painting (Kashmir)



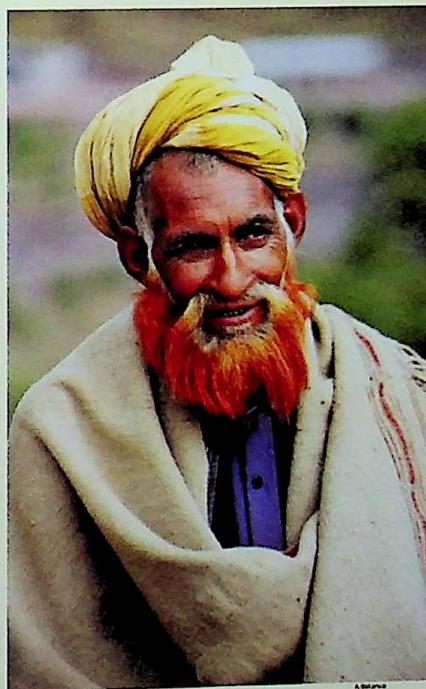
Astha Bhairava
Kashmir Miniature Painting
Sri Pratap Singh Museum, Srinagar

Sri Pratap Singh Museum (Srinagar)



Models depicting Kashmiri Costumes
Sri Pratap Singh Museum, Srinagar, 2005

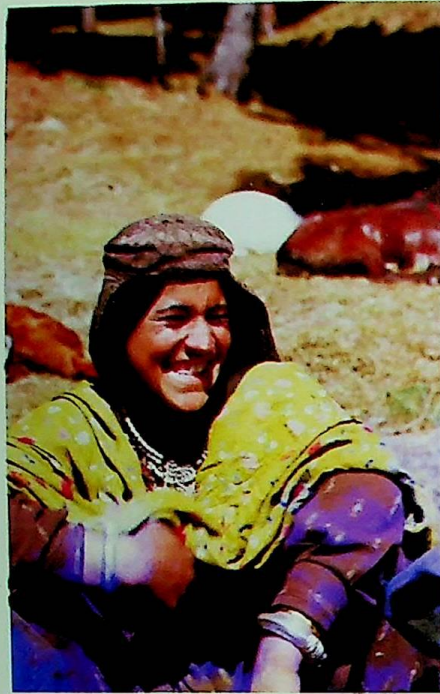
A Bakarwal



A Bakarwal
Dard Panch
Photo: May 11-12, 1989

K

A Bakarwal Lady



Bakarwal lady
Kashmir
Photo by N.S. Narsing, 1962

Miniature Painting (Kashmir)



Maharajni Khir Dhavani
Miniature painting, Kashmir
Collection: Vinendra Bangroo

Block Print (Kashmir)



Harvan (Kashmir)



Chaturana Vishnu Avantipur (Srinagar)



Chaturana Vishnu
Avantipur, 8th C.A.D.
Dr. Mahesh Singh, Srinagar
Photo: Venkatesh Singh

Kamadeva Pilaster of the Southern Parapet Avantismam Temple (Avantipur)



Kamadeva
Pilaster of the Southern parapet
Avantismam Temple, 9th C.A.D.
Avantipur, Photo: G.K. Bhal, 2009

Kashmir 1904 (Alikadal)



Amber's Family
New Poonch
Alikadal - Kashmir 1904

Picnic in garden (Kashmir)



Picnic in garden
Kashmir
Photo Big. H.S. Narsing 1962

